



R. Brown sculp.

St. James's Palace
 Feb. July 1. 1852. By A. Brown. 3d. Upper Quadrant. Street. Photographs.

1852

THE
HISTORY
OF THE
ROYAL RESIDENCES
OF

WINDSOR CASTLE, ST. JAMES'S PALACE,
CARLTON HOUSE, KENSINGTON PALACE, HAMPTON COURT,
BUCKINGHAM HOUSE, AND FROGMORE.

By W. H. PYNE.

ILLUSTRATED BY
ONE HUNDRED HIGHLY FINISHED AND COLOURED ENGRAVINGS,
Fac-Similes
OF ORIGINAL DRAWINGS BY THE MOST EMINENT ARTISTS.

IN THREE VOLUMES.
VOL. III.

LONDON:

PRINTED FOR A. DRY, 36, UPPER CHARLOTTE-STREET, FITZROY-SQUARE;
AND SOLD BY THE PRINCIPAL BOOKSELLERS IN THE UNITED KINGDOM.

L. HARRISON, PRINTER, 373, STRAND.

M.DCCC.XIX.

THE J. PAUL GETTY CENTER
LIBRARY

TO
His Royal Highness Prince Frederic,
DUKE OF YORK AND ALBANY,
§c. §c. §c.

THIS THIRD VOLUME
OF THE
History
OF THE
ROYAL RESIDENCES

IS DEDICATED, WITH PROFOUND RESPECT, BY

HIS ROYAL HIGHNESS'S

Most obedient Servant,

W. H. PYNE.

June 1819.

THE HISTORY OF THE ROYAL NAVY

FROM THE FIRST SETTLEMENT OF THE
ENGLISH IN AMERICA

TO THE PRESENT TIME

HISTORY

THE ROYAL NAVY

BY JAMES

THE
HISTORY
OF
THE ROYAL PALACE
OF
St. James.

THE HISTORY
OF
St. James's Palace.

FROM the period of the conflagration of the palace of Whitehall, St. James's became the metropolitan palace of the sovereigns of England. This structure, although inferior in splendour to Whitehall, and bearing no comparison in architectural grandeur with many palaces in other great countries; yet, from the extent and distribution of its apartments, and general internal accommodations, it has been considered, even by foreigners, as eminently calculated for court parade.

The site of St. James's has been occupied by buildings from a very remote period. According to Tanner, an hospital was erected here before the Conquest, which owed its foundation to some pious citizens of London, who provided it with accommodations for fourteen leprous females; and added to the charitable institution, which was dedicated to St. James, eight priests, who were to perform divine service therein. This hospital is mentioned in a MS. in the Cottonian library, as early as the year 1100. It was rebuilt in the reign of Henry III. when it was made subject to the government of a master, who, from time to time, resisted the claims of the abbot of Westminster in his attempts to assume the jurisdiction over it. Henry VI. however, terminated these disputes by granting perpetual custody of it to the heads of Eton college, in whom it continued

until the twenty-third of Henry VIII. who obtained it on a surrender, in exchange for Chattisham, &c. in the county of Suffolk. The revenues of the hospital were valued at 100*l.* per annum. On the suppression of religious houses, pensions were granted by the crown to the sisters who were upon the establishment at this period.

Henry having thus obtained possession of the ancient hospital, pulled it down, when, according to tradition, Thomas Cromwell, Lord Essex, gave the design for the present edifice, which was called the King's Manor of St. James. The site of the present park, which was then an extensive marsh, was drained, inclosed, and planted. The king used this newly raised mansion only as a private residence, for he kept his court at the ancient palace of Westminster, as had his illustrious predecessors for many centuries.

Cardinal Wolsey at this period lived in almost regal state at the neighbouring palace of the Archbishops of York, then called York Place, which he had fitted up in a style of great magnificence. His chambers were hung with cloth of gold and silver; his services consisted of massive gold; and he maintained a vast establishment. In the year 1530, the king, enraged at the opposition of the court of Rome to his proposed divorce from Queen Catherine, in which he implicated Wolsey, disgraced his favourite minister, deprived him of the seals and his other civil employments, and seized for his own use not only York Place, but all the furniture and treasure of the ostentatious and unfortunate prelate.

Henry removed his court to this newly acquired possession, when it obtained the title of the Royal Palace of Whitehall, from which period to its destruction in 1697, it remained the principal metropolitan palace.

Queen Mary, daughter of Henry VIII. and Queen Catherine, made "her manor of St. James beyond Charing-Cross" the place of her gloomy retirement during the absence of her husband Philip of Spain, who had remained

abroad almost the whole of the two last years of the queen's life. This separation so afflicted her majesty, whose mind perhaps was already depressed in the contemplation of the dreadful scenes of persecution which her bigotry had sanctioned, that she "took no comfort of life." Whilst residing here, a treaty of peace was signed between England and France, by which Calais became reannexed to the latter. This circumstance also added to her melancholy, the loss of which afflicted her so much, that she declared, "they would find Calais written in her heart when she was dead."

Queen Mary was not destined again to see the king her husband; she died at St. James's on the 17th November, 1558, in the forty-third year of her age, after a short and inglorious reign of little more than five years.

Her majesty's physicians and surgeons, after preparing the body for embalming, placed its contents in a coffin, except the heart, which was inclosed in a separate receptacle, covered with velvet and bound with silver; when they were solemnly interred in the chapel of this palace. The body having then been embalmed, was inclosed in lead, put into a coffin covered with purple velvet, and removed to her privy chamber, which was hung with black, where it lay in state for some days. The chamber was embellished with escutcheons, bearing the arms of the queen, with those of her husband in *pale* within garters, and some with her arms separately, also within garters. The pall was made of cloth of tissue, with a white cross of silver, and adorned with escutcheons painted on sarcenet. A hearse of corresponding grandeur was prepared in the chapel, and the corpse being brought from the apartment above-mentioned, was placed therein, where it remained until the fourth day; when it was taken from the chapel at St. James's, and with great funeral pomp conveyed to Westminster Abbey, and interred in the royal vault of her grandfather King Henry VII.

"St. James's House" owed its first internal improvements to Prince Henry, eldest son of James I. by whom it was presented to this accomplished prince; "where he was," says his biographer, "initiated into royalty, and by his demeanour seemed like a king, even whilst he was a prince only." In 1612 Henry died here, "of a malignant raging fever," in the nineteenth year of his age. It has been supposed by some historians, that the death of the prince was caused by poison, secretly administered to him either in bunches of grapes or in poisoned gloves. His body lay in state at St. James's from his death, the 6th November, until the 7th of December following, when it was drawn in a chariot to the abbey church of Westminster, and interred in the vault of his grandmother Mary Queen of Scots. In the church was set up a magnificent hearse, ornamented with escutcheons of his arms, and plumes of feathers, denoting his title as Prince of Wales.

King Charles I. added to the improvements of St. James's, when it appears to have assumed the title of a royal palace. Within its walls most of his children were born of Henrietta Maria his queen.

Prince Charles, afterwards King Charles II. second son of Charles I. was born in the Palace of St. James on the 29th May, 1630. It is recorded by the genealogical historian Sandford, that at this prince's birth a star was seen at noonday by many thousands of persons; which was, to use the author's words, "a remark of Heaven never vouchsafed at any nativity besides that of our Saviour." This circumstance is commemorated by a medal struck on the occasion, and also in the painted ceiling of the King's presence-chamber, Windsor Castle.

James Duke of York and Albany, afterwards King James II. third son of Charles I. was born in the Palace of St. James, October 14, 1633. This event

was proclaimed at the gates by a herald, when several silver medals, inscribed with the title and date of the birth of his royal highness, were scattered among the populace.

Mary, the eldest daughter of Charles I. was born at the Palace of St. James, 4th November, 1632. This princess was married, at Whitehall, to William of Nassau, the only son of Henry-Frederic Prince of Orange, the prince being but fifteen and the princess not quite ten years of age. The next year, the king and queen accompanied her to Dover, previously to her departure for Holland. At the age of nineteen she became a widow, and nine days after the death of her husband, was delivered at the Hague of a son, who was named William-Henry, and became William III. of England.

The Princess Mary had received her royal brothers, Charles II. James Duke of York, and Henry Duke of Gloucester, and entertained them at her court with sisterly affection in their exile. She is represented as a lady "of a noble soul, admirable virtue, and all princely endowments." She lived to see the restoration of her brother, and visited him at his palace in 1660; but arriving a few days after the death of the Duke of Gloucester, she became melancholy from that event, and outlived him but three months: having returned to her native place in September, and dying in December, she was buried with her brother in the vault of Mary Queen of Scots, in Henry the Seventh's chapel.

Elizabeth, second daughter of Charles I. was born at St. James's Palace, 28th December, 1635. This unfortunate princess, during the raging of the civil wars, was seized by the parliament, as were her brothers, James Duke of York and Henry Duke of Gloucester, and sent to St. James's Palace, which became their prison for nearly three years; from whence, after the murder of the king, the Duke of York, then in his fifteenth year, made his escape, disguised in female apparel. The custody of the royal children was given by the parliament to

Algernon Earl of Northumberland, and during their confinement here, it appears that they were treated with attention and respect: for amongst sundry resolutions of the House of Commons, touching the maintenance of the king's children and their servants, of the 11th September, 1645, it was resolved, "That this house doth declare that they hold it fitt that the king's children be forthwith removed to St. James's:—That 3127*l.* 5*s.* 9*d.* yearly be allowed to his majesty's servants appointed to attend the king's children here:—That 5000*l.* per annum be allowed to the Earl of Northumberland for the keeping of the king's younger children in an honourable way:—That the Earl of Northumberland, on his warrant, might demand such hangings, bedding, plate, silver vessels, or such other necessary and fitting accommodations as he shall require for the use of the king's children:—That a separate sum of 300*l.* per annum be added as an allowance to the physicians appointed to attend the king's children; viz. to Sir Theodore de Mayerne 200*l.* per annum; to Dr. Collydon 100*l.* per annum; to Nicholas Bond, Esquire, 200*l.* per annum; and to Mr. Jackson 80*l.* per annum:—That the 5000*l.* and the 3127*l.* per annum appointed to the Earl of Northumberland for keeping the king's younger children, and for his own support, be paid out of the profits of the Mint every week."

After the escape of the Duke of York, the Princess Elizabeth and Prince Henry were removed to Penshurst in Kent, where they were confined. Here they were attended by the Countess of Leicester, sister to the Earl of Northumberland, a lady whose benevolent attentions to the royal captives appear to have excited the displeasure of the regicides, who ordered them to be conveyed to Carisbrook castle, in the Isle of Wight, as a place of greater security. In this gloomy prison of the king their father, the unhappy princess, separated from the queen her widowed mother, and deprived of the condolence of her friends, "more sensible," says Echard, "of her father's murder, than her own

" loss of liberty, wasted away, and expired, with the extremity of melancholy, " in the fifteenth year of her age."

The princess had been amusing herself at bowls with her brother, then in his eleventh year; she complained of her head on returning, and was confined to her bed fourteen days. During this illness little care was taken of the sweet maiden, other than her servants could administer, the place affording no sufficient medical aid. Sir Theodore de Mayerne, it seems, " sent down some fitting " cordials," but did not personally attend the afflicted daughter of the sovereign to whom, as well as his father James I. he had been physician. The gentle spirit of Elizabeth sought that of her honoured father September 8, 1650. Her mortal part was interred in the church of Newport*, the mayor and aldermen of that town following her to the grave.

The royal children had been attended in the castle by Anthony Mildmay, Esquire, carver to the late king, whom he faithfully served during his imprisonment. The princess had four servants allowed her. After the decease of the princess, Mildmay wrote to Lenthall, the Speaker of the House of Commons, in behalf of these faithful domestics, praying that they might be paid off and provided for by the parliament. They were, John Burniston, her gentleman usher; Judith Briott, her gentlewoman; Elizabeth Jane, her laundry-maid, and John Clarke, groom of her chamber. The parliament, in its economy, thinking

* In 1793, an arched vault was discovered in the church at Newport, and near it a stone, with the initials E. S. upon it, which was supposed to mark the place of the interment of this princess. On opening the vault, the leaden coffin which contained her remains was found; the place was perfectly dry, and the coffin uninjured, with the following inscription on the lid:

ELIZABETH,

Second daughter of the late King CHARLES:

Deceased Sep. 8, M.DC.L.

C c 2

it a useless expense to keep an establishment for Prince Henry at Carisbrook castle, came to a resolution of giving^{*} him permission to go abroad; when the royal youth embarked at the Isle of Wight^{*} for Dunkirk, and from thence visited the queen his mother, and the king his brother, who joyfully received him at Paris.

St. James's Palace, in 1638, became the scene of much gaiety, in consequence of the arrival of Mary de Medicis, Queen of Henry IV. and mother of Henrietta-Maria, the queen of Charles I. This place was appropriated to the queen-mother during her stay in London.

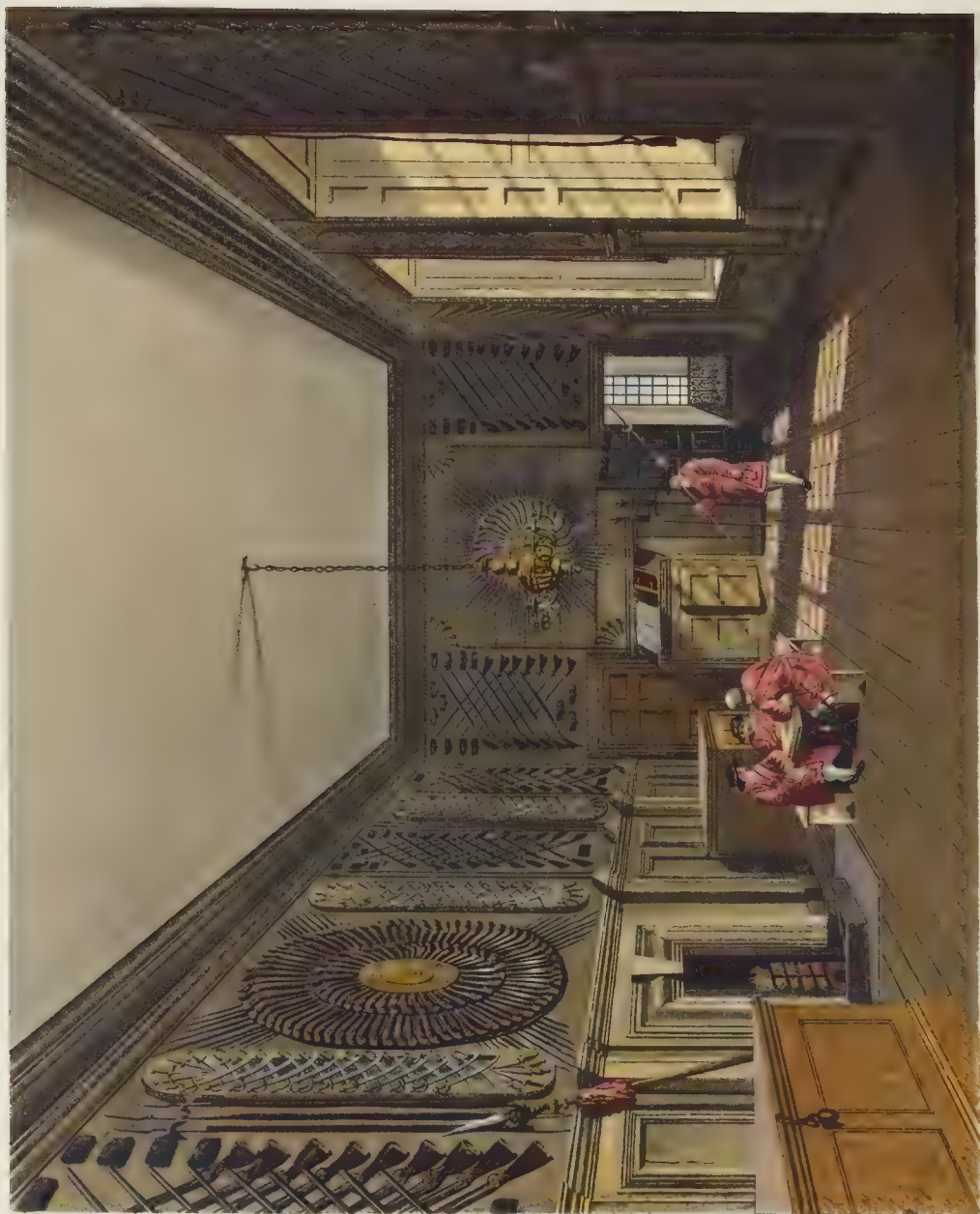
The account of the state of this palace as it then appeared, together with the ceremonies and customs of the court, are related by one of the suite of her majesty, the *Sieur de la Serre*, historiographer of France, who attended her on this memorable visit to England.

After describing her majesty's voyage, landing at Harwich, the meeting of the king and queen near Chelmsford, at the seat of an ancestor of Sir Henry Mildmay, their majesties' arrival at London, and passage through the city, where they were splendidly received by the lord mayor, aldermen, &c. he adds, "It is time, " nevertheless, for me to forward their majesties, in order to represent to you " the *new* magnificences of the PALACE OF ST. JAMES, which was prepared for " the queen.

" This place," says the author, " is situated in the same suburb as that " wherein the castle of Whitehall stands, from which it is distant only the extent " of a park that divides them. Near its avenues is a large meadow, always " green, in which the ladies walk in summer. Its great gate has a long street* " in front, reaching almost out of sight, seemingly joining to the fields.

* St. James's-street then extended to the open country, and so remained to a later period; for when Lord Burlington erected his noble mansion in Piccadilly, he gave as a reason for chusing the





10. vol. 1. 1800.

" This castle is very ancient, very magnificent, and extremely convenient.
" It is built with brick, according to the fashion of the country, having the roof
" covered with lead in form of a floor, surrounded on all sides with crenelles, which
" serve for an ornament to the whole body of the building. Its first court, or entrance,
" is very extensive; from it is the ascent to the GREAT GUARD-CHAMBER.

" This first hall was decorated with tapestry, the beauty and invention of
" which were still admirable, and shewed its former value as a piece of furniture
" of a house truly royal. The second hall, of the same size, having a canopy,"
says the author, " was ornamented with a new suit of tapestry, which forcibly
" excited the admiration of the most curious*.

" The PRIVY-CHAMBER, in which was both a chair of state and a canopy,
" was embellished with another tapestry, which the industry of the artisan had
" made inestimable, from the time he had completed it; for, without falsity, the
" pencil itself, though favoured by nature, has nothing more lively nor more
" animated: and what rendered it still more wonderful was, that the figures
" therein seemed all different, and represented so naturally, both in their countenances
" and postures, the actions they were to perform, according to the design of the workman,
" that though silent they made themselves understood, notwithstanding the eyes, which were the interpreters, were equally dumb.

" The PRESENCE-CHAMBER had its decorations different in beauty and in price,
" by another tapestry, all of gold and silk, where the flowers of the spring spot,
" that he was certain no one would build beyond him. " Peccadilla Hall," according to Lord
Chancellor Clarendon, " was a fair house for entertainment and gaming, with handsome gravel
" walks with shade; where were an upper and lower bowling-green, whither many of the nobility
" and gentry of the best quality resorted for exercise and conversation."

* These and other splendid tapestry-hangings were from the looms of the manufactory established at Mortlake, and patronised by James I. and Charles I. some few specimens of which still remain at St. James's, and are justly admired for their spirited execution.

“ were so naturally and so well depicted by the *pencil of the needle*, that one might
 “ easily persuade oneself, that the artisan who made that tapestry had originally
 “ been a gardener; and thereby having his imagination always filled with the
 “ different sorts of flowers which he had formerly sown, he had very happily
 “ planted them anew in this work, since the second are here blown with the
 “ same beauty as in the parterres.

“ The imperial bed, all of gold embroidery, which the queen had put into
 “ the hands of the embroiderers in order to ornament the chamber, not having
 “ been finished, she caused another to be immediately set up. It was of black
 “ velvet, enriched every where with gold fringe, and lined with saffron-coloured
 “ satin. All the furniture of the chamber was of the same stuff, and equally
 “ enriched; not to mention the crystal chandeliers suspended in the middle, and
 “ the silver sconces for flambeaux fixed on both sides to the tapestry.

“ The BEDCHAMBER was ornamented with a tapestry, all of silk, just new
 “ from the hands of the workmen, representing the twelve Worthies: and cer-
 “ tainly this work was so rare and so precious, that Europe cannot boast any
 “ thing similar; and the challenge the artisan gave to all his brother artificers
 “ to imitate his industry, was so reasonable, that his vanity was praised, instead
 “ of being condemned.

“ The QUEEN'S CHAPEL*, near her closet, not having any ornaments more
 “ precious than the relics which her majesty brought with her, I shall not amuse

* This chapel was built by Inigo Jones, by order of Charles I. his munificent patron, for Henrietta-Maria the queen. In this chapel the Roman Catholic service was performed; and it is probable that the illustrious architect had attended his devotions here with her majesty's separate establishment. Inigo participated in the misfortunes of his royal master; he was not only a “ favourite,” but a Roman Catholic.” In 1646 he was fined by the parliament for his “ delinquency and sequestration.” He and his coadjutor, Nicholas Stone, the master mason, buried their joint stock of money



From the White House

From the White House

The White House Chamber

1850

“ myself in saying any thing more about it, although it was decorated with a
 “ brocaded tapestry.

“ A GALLERY, open at both sides, through which lay the way to the great
 “ chapel, was also in the suite from the Queen's chamber, as a place destined
 “ for a private walk, and where the mind might be deliciously diverted by the
 “ number of rare pictures with which its walls were covered; and, among
 “ others, the twelve Cæsars by the hand of Titian were much admired. I say
 “ the twelve, notwithstanding this famous painter only drew eleven, since Mon-
 “ sieur the Chevalier Vandheich (Vandyke) has represented the twelfth*, but so
 “ divinely, that to me to admire it seems too little; for as he has in this work
 “ raised up Titian from the dead, the miracle of his industry makes it inestimable.

“ There is likewise to be seen a *Deluge* by Bassan, but so ingeniously exe-
 “ cuted, that the terror there represented touches the hearts of the beholders
 “ with equal violence.

“ A picture of the *Fainting of the Virgin*, by the Chevalier Vandheich, attracts
 “ the admiration of even the most incurious; and, in truth, the painter has in
 “ this work represented death so beautiful, and sorrow so reasonable, that this
 “ object equally disposes the heart of the wisest to sigh, and the mind of the
 “ most timid to despise life.

in Scotland-yard; but an order being published, encouraging informers of such concealments,
 and four persons being privy to the spot where the money was hid, it was taken up and reburied in
 Lambeth Marsh. Grief, misfortune, and age, says his biographer, terminated his life at Somerset-
 House, July 21, 1651.

* Titian painted the complete series of twelve, but one, the Emperor Otho, being damaged by
 quicksilver, Vandyke supplied its place, most probably by copying the original of Titian. This
 was engraved on copper by Van Vorst: the plate was in the possession of King Charles at St.
 James's, as were three others; one of which was by the before-mentioned engraver, and two by
 Vosterman.

“ The scene of Tintoret has its place in the public esteem, and truly as he represents the *Feast of Grace*, where souls are rather fed than bodies, the minds are much more satisfied than the eyes in admiration of him, considering the wonders of this work in the *virtu* of the pencil of him who did it.

“ There are also an infinite number which cannot have been bought, according to their value, but by a great monarch. At one of the ends of the three-sided gallery, there is a portrait of the king (Charles I.) in armour and on horseback, by the hand of the Chevalier Vandheich; and, not to lie, his pencil, in preserving the majesty of this great monarch, has by his industry so animated him, that if the eyes alone were to be believed, they would boldly assert that he lived in this portrait, so striking is the appearance.

“ The GREAT CHAPEL OF THE CASTLE is placed at one of the ends of this gallery. Its situation, its building, and the ornaments with which it is adorned, are equally worthy of being remarked.

“ To express the great number of chambers, all covered with tapestry and superbly garnished with all sorts of furniture, where the court was to be lodged, without reckoning the other apartments which were reserved, and of which M. le Visc. de Fabroni had one of the principal, would be impossible. You shall only know, that the Sieur Labat, who continued to execute the office of quarter-master, had liberty to mark with his chalk fifty separate chambers of entire apartments, and the whole were furnished by the particular commands of the Queen of Great Britain, who seemed to convert all her ordinary diversions into continual cares and attention to give all sorts of satisfaction to the queen her mother: and this vast expense on so great a quantity of rich furniture, shewed anew the riches and power of a great monarch, since in only one of his pleasure-houses there was sufficient room to lodge commodiously the greatest queen in the world, with her whole court.

“ There were, besides, two grand gardens, one with parterres of different
“ figures, bordered on every side by a hedge of box, carefully cultivated by the
“ hands of a skilful gardener; and in order to render the walls on both sides
“ which inclosed it, appear the more agreeable, all sorts of fine flowers were there
“ sowed; and as there are many which are only the daughters of summer, some
“ of autumn, and others of winter, if only a part blow in the spring, every one
“ of the other seasons in their turn produces their tribute, so that the eyes at all
“ times find their diversion by the beauty of the different colours with which
“ they are enameled.

“ The other garden, which was adjoining, and of the same extent, had divers
“ walks, some sanded, and others of grass, but both bordered on each side by
“ an infinity of fruit-trees, which rendered walking so agreeable, that one could
“ never be tired. This garden is bounded on one side by a long covered gallery,
“ grated in the front, where one may see the rarest wonders of Italy in a great
“ number of stone and bronze statues; and as the king to whom they belong
“ never finds any of these works too dear, although by being unequalled they
“ are inestimable, they are brought to London from all parts of the world as to
“ a fair, where there is always a successful sale.

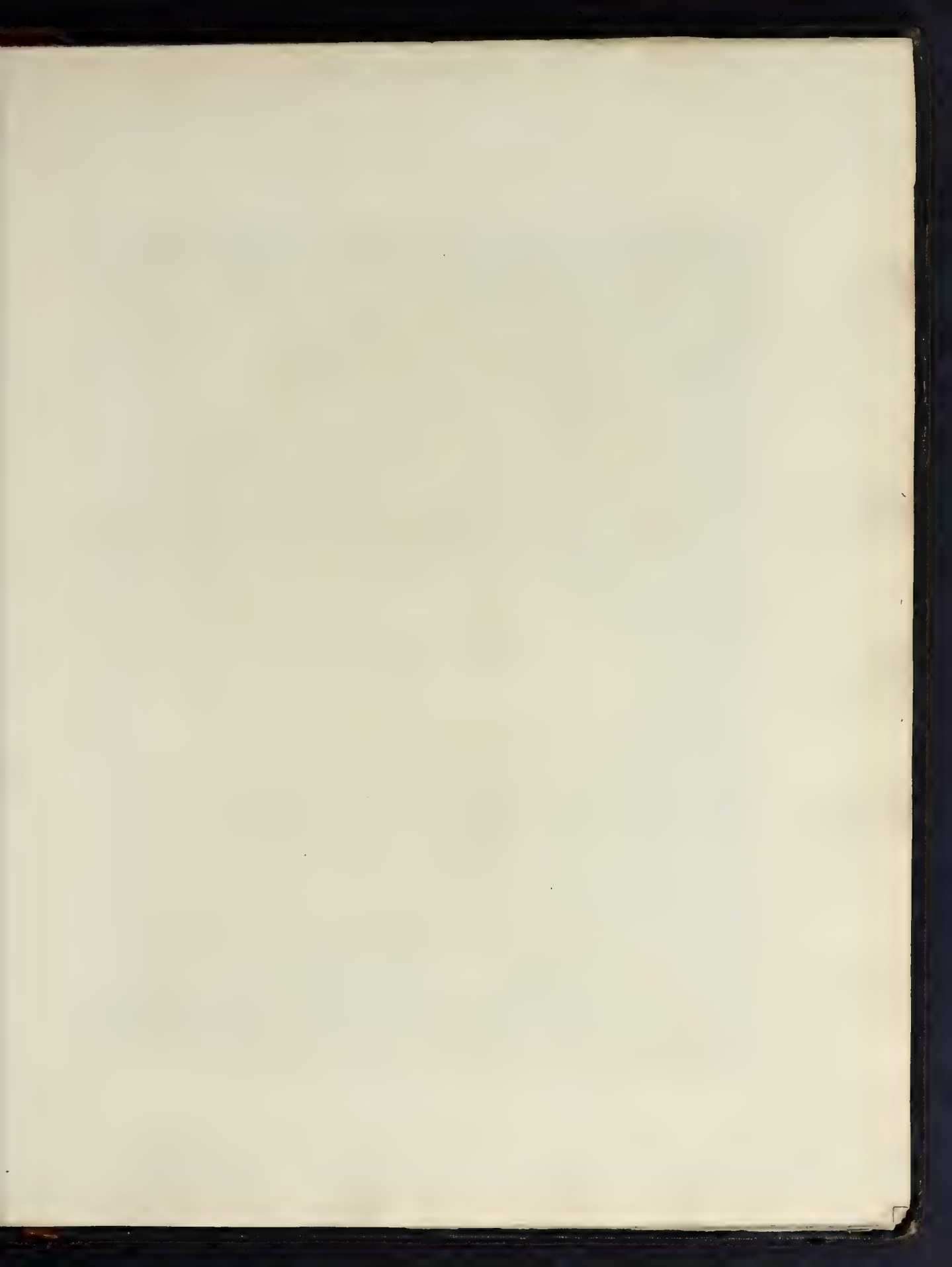
“ These two gardens are bounded by a great park, with many walks, all
“ covered by the shade of an infinite number of oaks, whose antiquity is ex-
“ tremely agreeable, as they are rendered the more impervious to the rays of the
“ sun. This park is filled with wild animals; but as it is the ordinary walk of
“ the ladies of the court, their gentleness has so tamed them, that they all yield
“ to the force of their attractions, rather than to the pursuit of the hounds.”

The meeting of the Queen of England and her mother is very feelingly de-
scribed by De la Serre. The royal carriage, in which were Mary and her son-
in-law Charles I. entered the great quadrangle of St. James's Palace; Henrietta,

on hearing the flourish of trumpets, left her chamber, and descended the great staircase to receive her august relation, accompanied by her children, the Prince of Wales and the Duke of York, and the two princesses. The queen being then far advanced in her pregnancy, a chair was placed for her majesty at the foot of the stairs, when on perceiving her mother, such was her anxiety to shew her filial respect, that she arose, and advancing to the carriage, endeavoured to open the door, which she was too weak to accomplish. The moment her mother alighted, she threw herself upon her knees, and the royal children knelt around her: the meeting was truly affecting.

Among other honours and marks of respect paid to the queen-mother the day after her arrival at St. James's, were congratulatory addresses from the ambassadors of France, the United Provinces, his Holiness the Pope, the Grand-Duke of Tuscany, the republic of Venice, &c. She was also visited daily by their majesties and the principal nobility. The lord mayor, attired in crimson velvet, attended by the aldermen of London, in their official robes, all well mounted, having their respective officers carrying the insignia of office before them, "paid their reverences" to her majesty, and presented her with a large cup of massive gold, richly wrought, of an inestimable price.

Mary de Medicis is celebrated, with her illustrious husband Henry IV. of France, in the grand series of allegorical pictures which form the noble gallery of the Luxemburg, painted by Sir Peter Paul Rubens. In one of these is represented the meeting of these royal personages. The marriage on the part of Henry was purely for the benefit of the state, in hopes of a legitimate succession; but Mary was not the object of his choice. The Duke de Sully, at whose recommendation the match was made, no sooner received his majesty's consent, than he sent off dispatches, married the king by proxy, and brought the queen to Lyons, much to the surprise of the king; who, however, immediately set off





to that city, and entered the hall where the queen was supping in public, to "steal a sight of her." The queen, who anxiously waited his arrival, retired; when his majesty was announced, to her private apartment, but instantly quitting the room, she knelt at his feet in the passage: his majesty raised her up, and tenderly embraced her; he then took her gently by the hand, and held some private conversation with her, after which the queen retired. The king then, according to the custom of the time, also supped in public. Henry was one of the most gallant gentlemen of the age: he begged, during his repast, that Madame de Nemours would go and inform the queen, that coming to Lyons in great haste, he was not provided with a bed, and waited to know whether he might flatter himself with the honour of taking part of her majesty's. The queen graciously returned for answer, that she came to obey his commands, and to shew upon all occasions that she was his majesty's obedient servant.

The deplorable fate of this royal pair is a memorable instance of the instability of human greatness. Henry, one of the best sovereigns of France, perished by the hand of an assassin; and his queen, after being driven into exile, and imprisoned, by the intrigues of the arch politician Cardinal de Richelieu, died, in extreme misery and want, at Cologne.

It appears that the unfortunate queen made a second visit to England, under less auspicious circumstances: for "in the month of August 1641," says Lilly the astrologer in his *Life and Death of King Charles I.* "I beheld the old queen-mother of France departing from London; a sad spectacle of mortality it was, and produced tears from my eyes, and from many other beholders, to see an aged, lean, decrepit, poor queen, ready for her grave, necessitated to depart hence, having no place of residence in the world left her, but where the courtesy of her hard fortune had assigned it. She had been the only stately and

"magnificent woman of Europe; wife to the greatest king that ever lived in France; mother unto one king and unto two queens."

The various changes which the interior of St. James's Palace has undergone since its spoliation during the usurpation of Cromwell, leaves us little opportunity of judging of its splendour in the time of Charles I. In the armory were twenty-nine antique statues, which were sold by the council of state: that they were valuable, may be inferred from the prices at which they were appraised.

The celebrated Cardinal Barberini, who protected the resident English at Rome, recommended Panzani to the king, who employed him as agent to procure the finest pictures, statues, and other works of art in Italy. The cardinal, in gratifying the king's taste for collecting, hoped to gain him to the Romish persuasion; but the religious sentiments of the English monarch were too firmly rooted in principle to be shaken, although his queen, to whom he was devoted, used her utmost influence to convert him. "The statues go on excellently," says the Cardinal Barberini to Mazarine; "nor shall I hesitate to rob Rome of her most valuable ornaments, if in exchange we might be so happy as to have the King of England among those princes who submit to the apostolic see."

That this upright sovereign was not inclined to countenance the religion of the queen, appears from his answers to an application for erecting the chapel at St. James's. The priests of her majesty became importunate for such a building, declaring that without a chapel mass could not be performed with the state worthy of a queen. "If the queen's closet, where they now say mass, is not large enough," said his majesty, "let them have it in the great chamber; and if that is not large enough, let it be performed in the garden; and if the garden will not serve their turn, then is the park the fittest place."

The collection of pictures that once decorated the walls of this palace, appears to have been of extreme value. Among the principal ones that were

sold by order of the parliament, and which were appraised by persons incompetent to judge of their merit, were, *St. George*, painted by Raphael, which sold for 150*l.*: *The Burying of Christ*, by Isaac Oliver, sold for 100*l.*: *The Marquis of Mantua's Head*, by Raphael, for 200*l.*: *Albert Durer's Father and himself*, by Albert Durer, for 100*l.*: *Frobenius and Erasmus*, by Holbein, each sold for 100*l.*: *Mary and Christ*, by old Palma, for 225*l.*: three figures by Titian, for 100*l.*: *A Man in a black Dress*, by Holbein, for 100*l.*: *Mount Parnassus*, a cabinet picture by Indeluago, for 117*l.*: *Lucretia*, by Titian, for 200*l.*: *St. John*, by Leonardo da Vinci, for 140*l.*: a piece of the *Mauritians*, by Titian, for 174*l.*: *Charles V.* whole-length, by Titian, for 150*l.*: *St. Jerome*, by Julio Romano, for 200*l.*: *Twelve Emperors*, by Titian, 1200*l.*: *Eleven Emperors*, by Julio Romano, for 1100*l.*: *A Courtezan holding a Looking-glass*, by Portinensis, for 150*l.*: *Titian and a Senator of Venice*, by Titian, for 112*l.*: *The Flaying of a Satyr*, by Corregio, for 1000*l.*: another picture of the same subject, by Corregio, for 1000*l.*: three pieces by Lucas van Leyden, for 101*l.*: *The Conversion of St. Paul*, by Palma, for 100*l.*: *David with the Head of Goliath meeting Saul*, by Palma, for 100*l.*: *Dorcus lying dead*, by Michael Angelo Carravaggio, for 170*l.*: *The Family of the Queen of Bohemia*, for 100*l.*: *The History of Queen Esther*, by Tintoretto, for 120*l.*: a family piece by Pordenone, for 100*l.*: *King Charles on horseback*, for 150*l.*; and *Hercules and Cacus*, by Guido Bolognese, sold for 400*l.* This noble gallery was disposed of for the comparatively small sum of 12,049*l.* 4*s.*

The palace was furnished with a library of choice books, and a collection of valuable medals. Vanderdort mentions the removal from a closet, in the preparations made for the reception of Mary de Medicis, of certain cabinets of medals.

The library and medals had nearly shared the fate of the pictures, in order to raise a sum to pay the arrears of some regiments of cavalry. Certain generals urged the council to dispose of them, but the learned Selden engaged his friend

Whitelocke, then lord keeper of the commonwealth, to apply for the office of librarian at St. James's: this contrivance succeeded, for an order was issued in 1648, within a short time after the death of the king, "that the care of the public library at St. James's, and of the statues there, be committed to the council of state, to be preserved by them."

It appears, however, that this order was not attended to; for a letter of the Duke of Ormond, dated April 2, 1649, mentions, that "all the rarities in the king's library at St. James's are vanished." It is likely that the persons who had secreted many articles, restored them, for a vote was subsequently passed in parliament, "That the Lord Whitelocke be desired and authorized to take upon himself the care and custody of the library at St. James's House, and of all the books, manuscripts, and medals that are in and belonging to the said library, that the same may be safely kept and preserved; and to *recover all such as have been embezzled or taken out of the same.*"

Peacham says, "The king (Charles I.) caused a whole army of old foreign emperors, captains, and senators, all at once to land on his coasts, to come and do him homage in his Palaces of St. James and Somerset-House."

King Charles possessed four-and-twenty palaces, all of which are said to have been "elegantly and completely furnished." Philip IV. of Spain, a contemporary monarch, had also formed an extensive collection of works of art. This sovereign and the English king were rivals in the elegant pursuit, and their emulation raised the price of pictures throughout Europe.

Much inconsiderate and unjust censure has been attached to the memory of this unfortunate prince, for the expensive indulgence of his passion for collecting these elegant works: but the king's was not a selfish indulgence; even the library of valuable books at St. James's was a public library. He was desirous of exciting a spirit of emulation in his subjects, by the contemplation of these treasures of

art, that should lead them to attempt to rival the most enlightened men of all nations, ancient or modern. Had he lived, it would not have perhaps been reserved for England to claim the honours due to its mental superiority, until the more auspicious reign of the enlightened George III. the only royal patron of the arts and sciences since the time of Charles I.

Such was the zeal of this prince for the extension of knowledge among his people, that, in the eleventh year of his reign, he established an academy, entitled *Museum Minervæ*, in which none but those who could prove themselves gentlemen were permitted to be entered; where they were to be instructed in the "arts and sciences, foreign languages, mathematics, painting, architecture, riding, fortification, antiquities, and the science of medals." Professors for each department were appointed, and Sir Francis Kynaston was named regent. This truly noble institution was held in the house of the regent in Covent-Garden. An account of its design, with the rules and orders for its management, was published in 1636; but the inveteracy of the growing republican spirit, which made war upon every meritorious plan that originated in the king, soon put an end to this promising institution.

It is not sufficiently known, that no inconsiderable part of the royal collection of pictures, statues, books, medals, and other valuables, were gifts to King Charles. Many of the finest pictures and statues were bequeathed to him by his enlightened brother Prince Henry, who had formed a noble collection at the palace of Whitehall, where they were disposed in a gallery erected by Inigo Jones. Queen Anne, the mother of the king, contributed many articles. The King of Spain presented the "large and famous piece called in Spain the *Venus del Pardo*, containing seven entire figures large as life; some four more in a "landskip, and some dogs by Titian." The king's niece, Princess Louisa, sent him several from abroad. The states of Holland presented some valuable paint-

ings, as did the French ambassadors. Among others who contributed to enrich the collection, which was the envy of Europe, we find the names of Sir Arthur Hopton, ambassador to the Spanish court; Lord Cottington, Sir Henry Vane, Sir Robert Killegrew, Lord Ancram, Sir Henry Fanchurch, Sir Francis Crane, Sir Henry Wotton, Lord Fielding, Dudley Carlton, Monsieur de Lyoncourt, Lord Carlisle, Sir Henry Millman, Messrs. Heriott, father and son; Lord Denby, Sir James Palmer, Lord Marquis Hamilton, Mr. Goodman, certain Dutch merchants, Lord Suffolk, the Earl of Pembroke, Messrs. Hilliard, father and son; Lord Arundell, Lady Killegrew, Vanderdort the painter, Horatio Gentileschi, the Earl of Exeter, Dewart the king's jeweller, the Archbishop of Canterbury, Mr. Eaton, Lord Treasurer Weston, Mr. Endymion Porter, Sir Thomas Wilson, Van Vorst the painter, Lord Dorset, the king's surveyor-general Inigo Jones, Sir John Palmer, Mr. Cam, Colonel Lasley, Sir Robert Anstruther, Mr. Young, Lord Killegrew, the Earl of Strafford, Lord Coningsby, and Lord Abbot Montague. Some of these noblemen and others contributed five, ten, and even more fine paintings, sculptures, &c. Besides these liberal offerings to the enlightened taste of the king, were many choice gifts from more than twenty foreign painters and others, sent from various parts. Few of these invaluable treasures escaped the general dispersion: many, however, found their way again to England after the Restoration. All those which were purchased by a great Dutch collector, Mynheer Reyntz, were repurchased by the states of Holland of his executors, and presented to Charles II. by the Dutch ambassadors who came to England to settle the peace.

An attempt was made, during the reign of Charles II. to recover some of these valuable spoils; and it is evident, from the collection that belonged to James II. that many had again been restored by purchase or by gift; and one fine picture was recovered, by a process at law, from Remigius van Leemput,

although he had purchased it: this was an equestrian portrait of Charles I. by Vandyke. Among other purchasers of the royal collection were, Sir Balthazar Gerbier, Decritz, Wright, and Baptist, all painters. Some that were sold and payed for, it appears Cromwell detained for himself, who had agents to buy certain of the pictures; the Cartoons by Raphael were valued to him for 300*l*.

The picture-dealers of that day must have met with rare bargains: for a picture of Queen Elizabeth, in her parliamentary robes, was sold for 1*l*.; a portrait of the queen-mother, in mourning habit, for 3*l*.; a portrait of Buchanan, preceptor to James I. for 3*l*. 10*s*.; King Charles I. when a youth in coats, for 2*l*.; and a picture of the queen (Henrietta), "when she was with child," sold for five shillings!

The rich tapestry and arras hangings which belonged to St. James's Palace, Hampton-Court, Whitehall, and other royal seats, were purchased for Cromwell: these were inventoried at a sum exceeding 30,000*l*. One piece of eight parts, at Hampton-Court, was appraised at 8260*l*.: this related the history of Abraham. Another of ten parts, representing the history of Julius Cæsar, was appraised at 5019*l*. One article, entitled *the cloth of estate*, was of purple velvet, embroidered with gold, containing the arms of England within a garter, enriched with "two cameos or agates, twelve chrysolites, twelve balasses or garnets, one sapphire seated in chases of gold, one long pearl pendant, and many large and small pearls:" this was purchased for the subsequent lord protector.

The author of *The Curiosities of Literature*, with equal truth and elegance, says, "There is one circumstance remarkable in the feeling of Charles I. for the fine arts—it was a passion without ostentation or egotism; for although this monarch was inclined himself to participate in the pleasures of a creating artist, for the king has handled the pencil and composed a poem, yet he never

“ suffered his private dispositions to prevail over his more majestic duties. We
“ do not discover in history that Charles I. was a painter and a poet; accident
“ and secret history only reveal this softening feature in his grave and king-like
“ character. Charles sought no glory from, but indulged his love for, art and
“ the artists. He suggested to the two great painters of his age the subjects he
“ considered worthy of their pencils, and had for his ‘ closet companions’ those
“ native poets, for which he was censured in ‘ evil times,’ and even by Milton.”

The royal library at St. James's, which happily escaped, as before noticed, was founded by James I. “ It contained,” says Walpole, “ the collection
“ belonging to the crown, among which were several fine editions on vellum,
“ sent as presents from abroad, on the restoration of learning, to Henry VII.
“ Henry VIII. and Queen Elizabeth; the library of Lord Lumley, purchased
“ by James for his son Prince Henry; the collection of Casaubon, bought of
“ his widow; and some curious MSS. brought from Constantinople by Sir
“ Thomas Roe.” These are now safely preserved in the British Museum, being
presented to the library there by his Majesty George II. The pictures, however,
that escaped the rapacity of the regicides, and those which were recovered by
Charles II. being placed in King James's gallery at Whitehall, of which the
catalogue marks an extensive collection, were not destined to assist the studies
of posterity; they perished by the destructive fire that consumed that ancient
and magnificent palace in the reign of William III.

The following account of this conflagration was printed by J. Bradford, in
Little Britain, and is inserted in the Harleian Manuscripts.

“ On Tuesday last, being the 4th of the instant January, 1698, betwixt the
“ hours of three and four of the clock in the afternoon, a Dutchwoman who
“ belonged to Colonel Stanley's lodgings (which were near adjoining to the Earl
“ of Portland's house at Whitehall), having sudden occasion to dry some linen

“ in an upper room, for expedition's sake lighted a good quantity of charcoal,
“ and carelessly left the linen hanging round about it, which took fire in her
“ absence to such a degree, that it not only consumed the linen, but had seized
“ the hangings, wainscots, beds, and what not, and flamed and smoked in such
“ a violent manner, that it put all the inhabitants thereabouts into consternation,
“ as well as confusion, not knowing from whence it proceeded, insomuch that
“ the unhappy Dutchwoman could not return; so that in an instant (as it were)
“ the merciless and devouring flames got such advantage, that, notwithstanding
“ the great endeavours used by the water-engines, numerous assistance, and
“ blowing up houses to the number of about twenty, it still increased with great
“ fury and violence all night, till about eight of the clock next morning, at
“ which time it was extinguished, after it had burnt down and consumed (ac-
“ cording to modest computation) about one hundred and fifty houses, most of
“ which were the lodgings and habitations of the chief of the nobility.

“ Such was the fury and violence of this dreadful and dismal conflagration,
“ that its flames reduced to ashes all that stood in its way, from the Privy-stairs
“ to the Banqueting-House, and from the Privy-gardens to Scotland-yard, all
“ on that side except the Earl of Portland's house and the Banqueting-House,
“ which were preserved, though much damnified and shattered: the fire pro-
“ ceeded close to the gate by the Duke of Ormond's lodgings, before it could
“ be extinguished. The most remarkable houses which were consumed by these
“ astonishing flames are, the guard-chamber, council-chamber, secretary's office,
“ the King's chapel, the long gallery to the gate, the Queen's lodgings, the Duke
“ of Devonshire's, &c. The danger done by this fiery disaster is at present un-
“ accountable, considering the vast riches that were contained among those
“ noble families; therefore consequently their loss must be very great, and might
“ have been much greater, had not the officers of the guards taken care to stop

“ the numerous crowds from pressing forward into houses where goods were
“ removing.

“ It was confidently affirmed, that twenty or thirty persons were killed, but
“ (blessed be God), upon a strict inquiry, I cannot learn that above twelve
“ persons perished, among whom were two grenadiers, a waterman, and a painter,
“ who endeavouring to reach out some goods at a window while the house was
“ on fire, a piece of iron fell upon his head and beat out his brains; the like
“ fate had a gardener, by the blowing up of a house: yet it is certain many
“ more are dangerously wounded.

“ The Banqueting-House, though not much injured by the fire (except that
“ part next Westminster), yet all parts of that renowned and ancient building
“ are so much shattered and disordered, that it little resembles what it was the
“ day before; as are also most houses thereabouts whose inhabitants were under
“ the apprehension of danger, particularly the Duke of Ormond's at the gate,
“ which is not only cleared of all its rich furniture, but of all its hangings
“ whatsoever that could possibly be got out during the fury of the fire.

“ To conclude, it is a dismal sight to behold such a glorious, famous, and
“ much renowned palace reduced to a heap of rubbish and ashes, which the
“ day before might justly contend with any palace in the world, for riches,
“ nobility, honour, and grandeur.”

The last sad days of King Charles I. were passed in St. James's Palace, whither he was conducted on the 19th January, 1648, by Colonel Harrison, a regiment of horse meeting them four miles from London. On the journey, the persecuted king expressed his apprehension, that there was an intention to assassinate him, and commented on the “ odiousness and wickedness of such assassination and murder.” The rude officer, who had conducted himself with brutal disrespect to the king, unceremoniously answered, “ that he need not
“ entertain any such imagination or apprehension;” and added, “ that whatever

“ the parliament resolved to do, would be very public, and in a way of justice
“ to which the world should be witness.”

Colonel Harrison delivered the king, on his arrival at St. James's, to Colonel Tomlinson, whom Lord Clarendon represents as “ an officer of better breeding
“ and of a nature more civil than Harrison.” Yet here the king, shortly after, was treated with “ more rudeness and barbarity than before.” Cromwell, Ireton, and others, fearing that a rescue might be attempted, were so jealous of the guards, that they never suffered the same soldiers to perform duty twice.

The king had not been at this palace for some years, consequently the apartments for his reception were hastily prepared by Mr. Kinnersley, a servant of his majesty's belonging to the wardrobe. On the morning of the 20th, the king was removed from this place, under a strong guard of foot, to Whitehall, and from thence, guarded by twenty yeomen, was taken by water to Sir Robert Cotton's, near Westminster Hall, where he lodged during the trial; and after the termination of that “ mockery of justice,” he returned once more to St. James's, where the royal martyr spent three days in pious meditation and preparation for the awful event, which took place on the 30th, when he was beheaded before his palace of Whitehall.

On the morning of his martyrdom, the king took his last farewell of St. James's, which he quitted at ten o'clock, being attended by a regiment of foot, and a guard of yeomen with their partisans. On one side of his majesty was the pious Dr. Juxon, on the other Colonel Tomlinson; they walked through the park, where the king was insulted by the fanatic soldiers, and by some of the misguided populace, which the royal prisoner bore with great meekness, and bidding his conductors to mend their pace, his majesty said, that “ he now
“ went before them to strive for a heavenly crown, with less solicitude than
“ he had oftentimes bid his soldiers to fight for an earthly diadem.”

The corpse of Charles I. immediately after his decapitation, was laid in a coffin covered with black velvet, and removed to an apartment in Whitehall, from whence it was conveyed to St. James's, where it was placed in a coffin of lead, and remained for some days to be viewed by the public. Whilst the body was thus exposed, a figure wrapped in a cloak, with his face muffled, entered the funereal chamber one night, walked solemnly round the coffin, and at his departure was heard by the attendants, as it were inwardly, to exclaim, " Dreadful necessity !" It is supposed that this person was Oliver Cromwell.

The first act of this awful tragedy being over, St. James's Palace became the prison of some of the brave friends of the murdered king, who were brought hither from Windsor Castle, to be tried by the regicides in Westminster Hall. These were, the Duke of Hamilton, the Earl of Holland, the Earl of Norwich, Lord Goring, Lord Capel, and Sir John Owen. The President Bradshaw, on being challenged by Lord Capel to shew by what authority he was tried, answered, " By such judges as the parliament thought fit to assign him, and who " had adjudged a better man than himself." They were all sentenced to be beheaded. Sir John Owen, a brave and loyal follower of the fortunes of his honoured king, on hearing the sentence, made a low reverence, and gave them humble thanks; when being asked what he meant, said aloud, " It was a very " great honour to a poor gentleman of Wales to lose his head with such noble " lords;" and swore a great oath, that " he was afraid they would have hanged " him." The trials being ended, the prisoners were reconducted to St. James's, from whence two days after, being the 9th of March, they were led, escorted by a strong guard, to Sir Robert Cotton's, and from thence through Westminster Hall, when the Duke of Hamilton, Lord Holland, and Lord Capel were beheaded upon a scaffold in Old Palace-yard; the Earl of Norwich and Sir John Owen, who were pardoned, being obliged to attend.

Some idea of the justice of this tribunal may be formed, by a conversation that passed between King Charles and the atrocious President Bradshaw. The king, in preparing to make fitting answers to the base and unjust charges preferred against him, could not obtain a hearing; his majesty argued upon the unreasonableness of not being suffered to speak for himself, and emphatically said, "Where is there in all the world that court, in which no place is left for reason?" To which the *sagacious* Bradshaw *unwittingly* replied, "Sir, you shall find that this very court is such an one!"

The fate of Lord Capel was sincerely deplored not only by the royalists, but by all parties who had not riddled their consciences of the last remnant of respect due to manly virtue. This nobleman owed no personal obligation to the king or the state, was possessed of a noble fortune, an amiable and beautiful wife, a numerous offspring, and a happy home. He frankly offered his services to the king, as soon as his troubles commenced, upon principles of honour and duty, was foremost in all actions and enterprises of the greatest hazard and danger, and continued to maintain this meritorious conduct to the last, "without committing one false step" during a long period prolific of factions.

Before his imprisonment at St. James's, Lord Capel was confined in the Tower of London, from whence he escaped, having been provided with a cord, by which he descended from his chamber-window in the night, got over the wall of the Tower, and let himself into the ditch. It is supposed that he missed the shallowest part, to which he had been directed, and had nearly perished. So great was his fatigue in drawing himself through the mud, the water reaching to his chin, that, almost exhausted, he intended to call for assistance, but at length reached the opposite side. His friends in waiting conveyed him to the Temple, where fearing that he could not elude the vigilance with which he was searched for, a trusty friend had provided a lodging for him in Lambeth Marsh.

Three nights after his escape, they took a boat at the Temple stairs; the waterman who rowed them, perceiving that his lordship was disguised, silently watched their retreat, and going to an officer, demanded "what he would give him to bring him to the place where Lord Capel lay." The search was made, and the unfeeling waterman received ten pounds for the discovery.

After the death of the protector, St. James's Palace soon became the scene of faction and military tumult. The mild Richard Cromwell had been persuaded to assume the protectorate, without either the will or the talent to govern. The English people, overawed by Oliver Cromwell, had endured his government, but heartily tired of the exchange of monarchy for republicanism, they were determined not to submit to his son. Embarrassed in his new office, the second protector sent a message to Colonel Fleetwood to come to his council at Whitehall, but the messenger returned without an answer; he then ordered some of the guard to attend him, but they desired to be excused. Fleetwood, acquainted with the designs of Richard, retired to St. James's, where many of the principal officers resorting to him, it was settled between them, that the whole army should rendezvous there. Cromwell, alarmed at these measures, appointed a counter-rendezvous. Colonel Gough, in compliance with the wishes of the protector, sent orders for his regiment to march immediately to Whitehall; but the major had seduced them, and they drew off to St. James's. Three troops of Colonel Ingoldsby's horse, with other cavalry, also joined them; and Colonel Whalley's regiment of horse left him and marched hither, which so distracted the colonel, that he tore open his clothes, exposed his breast, and desired his soldiers to shoot him. So general was the defection, that the protector's own guard quitted him, and marched to St. James's, leaving the unhappy representative of the great usurper only one troop of horse for his defence.

During the reign of Charles II. St. James's Palace was occupied by the Duke of York, who also resided here occasionally after he ascended the throne. The first wife of this prince, Lady Anne Hyde, daughter of the Lord Chancellor Clarendon, was delivered of several children in this palace.

James of York, Duke of Cambridge, was born at St. James's Palace the 12th of July, 1663. The king and the Earl of Clarendon were his godfathers, and the queen-mother (Henrietta) was his godmother. In his fourth year, Prince James was elected a companion of the most noble order of the Garter, and knighted with the sword of state by his gay uncle Charles II. who placed the collar and George upon his neck, whilst the grave Prince Rupert buckled the garter upon his leg. The installation of the infant knight was prevented by his death, which happened in June 1667. He was buried in Henry the Seventh's chapel, Westminster. A portrait of Prince James, in the robes of the Garter, is in the royal collection at Kensington Palace.

Charles of York, Duke of Kendal, was born at St. James's Palace in July 1666, and died in May 1667. He was buried in the same vault with his brother.

Edgar of York, Duke of Cambridge, was born at St. James's Palace in September 1667, and died in June 1671. He was buried in the abovementioned vault.

Mary of York, eldest daughter of the Duke and Duchess of York, was born at St. James's Palace in 1662. The nuptials of this amiable princess with William-Henry of Nassau, Prince of Orange, were privately celebrated in her bed-chamber at St. James's on the 4th of November, 1677, at eight o'clock in the evening, by Dr. Compton, Bishop of London; Charles II. giving her in marriage, the Duke of York, with many of the English and Dutch nobility, being present.

Anne of York, second daughter of James Duke and Anne Duchess of York, was born at St. James's in February 1664; afterwards Queen of England.

Anne Duchess of York, the first wife of the Duke of York, died at the Palace of St. James, after a "long indisposition of health," in the thirty-fourth year of her age, on the 31st of March, 1671.

Charles of York, Duke of Cambridge, first son of the Duke of York by the Duchess Mary d'Este, his second wife, was born in St. James's Palace in November 1677. King Charles II. and the Prince of Orange were his godfathers. He died in December the following year, and was buried in the vault with his brothers.

Katherina-Laura of York, eldest daughter of the Duke of York and Mary his second wife, was born at St. James's Palace in January 1674. Her half-sisters, the Princesses Mary and Anne, were her godmothers. She died in October 1675, and was interred in the royal vault with her brothers.

Isabella of York, second daughter of the duke and duchess, was born at St. James's Palace in August 1676. She died at the place of her birth in March 1680, and was buried in the abovementioned vault.

Charlotte-Maria of York, third daughter of the duke and duchess, was born at St. James's Palace in August 1682. This infant princess died in the following October, and was buried with her brothers and sisters.

After the Duke of York became King of England, the queen was delivered of a son at St. James's Palace in June 1688, who was christened James-Francis-Edward. The mysterious circumstances attached to the birth of this child produced the most important changes in the affairs of Europe. Prince James was afterwards known by the appellation of "the Pretender."

This prince was brought into the world just before the memorable revolution which for ever excluded the unfortunate house of Stuart from the throne of Great Britain. The anxiety expressed by the king and queen previously to the birth of this child for an heir, appears to have excited the suspicions of the English people, who may be excused for having been weary of the government

of James. "It having been rumoured for some time," says an historian of that day, "that the queen was with child, his majesty, by proclamation, appointed the 15th of January to be observed in London and Westminster, and the 29th in all other places of the kingdom, for public thanksgiving and solemn prayer to be offered up to God on this occasion, and ordered a form of prayer to be prepared for that purpose." The same author subsequently observes, "People were not a little surprised to hear the queen was brought to bed of a prince." The event was thus publicly announced: "Whitehall, June 10. This day, between nine and ten o'clock in the morning, the queen was safely delivered of a prince at St. James's; his majesty, the queen-dowager, most of the lords of the privy council, and divers ladies of quality being present." In the month of October the child was baptised, an account whereof was thus published by authority: "Whitehall, October 15. This day, in the chapel at St. James's, his Royal Highness the Prince of Wales, being before christened, was solemnly named (amidst the ceremonies and rites of baptism) JAMES-FRANCIS-EDWARD. His holiness, represented by his nuncio, stood godfather, and the queen-dowager godmother. The king and queen assisted in the solemnity, with a great attendance of nobility and gentry, and a concourse of people, all expressing their joy and satisfaction, which was suitable to the place and occasion."

Prince James, who so long and unsuccessfully made pretensions to the throne of England, was born in the room now called the Old Bedchamber. The bed stood close to the door of a private staircase, which descended to an inner court, and was certainly situated so as to favour the belief of "the warming-pan plot."

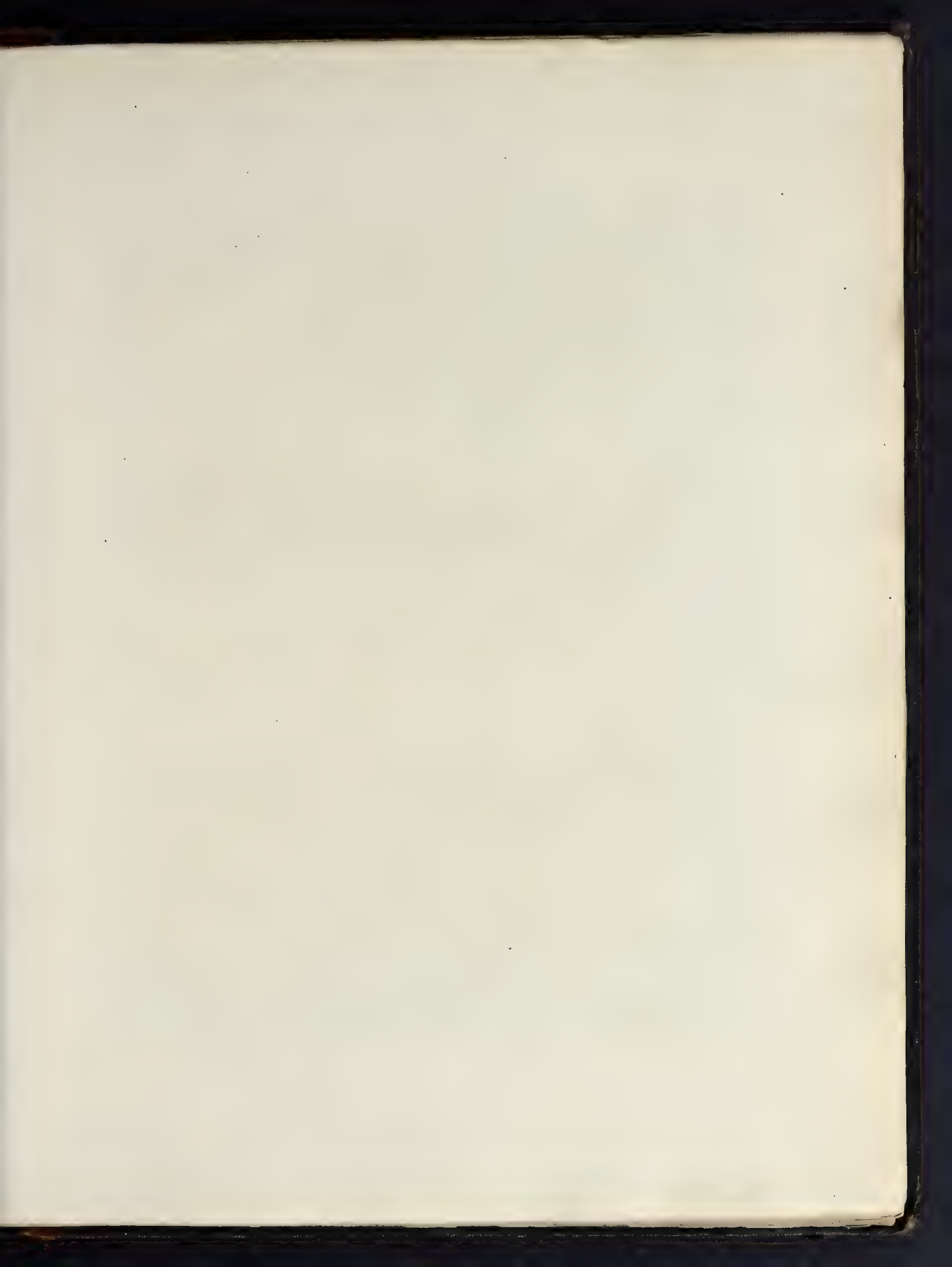
A strange story of the queen's conception is related by Bishop Burnet. Her majesty had not had a child for six years; the Duchess of Modena, mother of the queen, who was with her at Bath, where she went to take the waters, made

a vow to the Lady of Loretto, that her daughter might by her means have a son; and it "went current, that the queen believed herself to be with child at that very instant in which the vow was made; of which," continues the bishop, "some travellers have assured me there was a solemn record made at Loretto."

The same author informs us, respecting her majesty's pregnancy, that "it was soon observed, that all things about the queen's person were managed with a mysterious secrecy, into which none were admitted but a few Papists." She refused to give satisfactory answers upon the subject to the Princess Anne, or to George Prince of Denmark, who resided in St. James's Palace at the time. That fraud was suspected is evident, for libels were written treating the whole as an imposture. The queen, perhaps with honest indignation, refused to satisfy those who could suspect her capable of so base a contrivance; and King James has been censured for not taking more pains to remove this reproach on himself and his royal consort.

At this time the king kept his court at Whitehall, but so anxious was the queen to lie in at St. James's, where she said she would go and "look for the good hour," that on being informed it was impossible to prepare the apartments for her majesty, she answered, "she would go there that very night, though she should be obliged to lie upon the boards." Her majesty went that night, being Saturday, from Whitehall through Pall-Mall, and it was "given out by all her train, that she was going to St. James's to be delivered. Some averred," says Bishop Burnet, "that it would be next morning; and the priests said very confidently, that it would be a boy."

The next morning the event took place. The king was sent for, who brought with him from Whitehall "a great many peers and privy-counsellors, and of these eighteen were admitted into the bedchamber. The queen-dowager, the Countess of Sutherland, and the Lady Bellasis were also there; but the Pro-





"testant ladies that belonged to the court," says the bishop, "were all gone to church before the news got abroad." The peers stood at the farther end of the room, and the ladies within the alcove. It was now that the circumstance of suspicion arose: a warming-pan was brought and inserted in the bed, "but it was not opened, that it might be seen whether there was fire, and nothing else in it." The bishop certainly believed in the warming-pan plot, but that such a fraud could be managed with so many witnesses in the room, to those who were not prejudiced by party spirit, must have appeared incredible.

THE OLD BEDCHAMBER is the last room at the east end of the south front of St. James's Palace, looking into the garden; the apartments east of which were destroyed by the fire that happened there a few years since. The bed in which Prince James was born is placed, in the accompanying print, where it originally stood. This curious piece of antiquity is now the property of General Sir George Osborn, Bart. who has erected a room to contain it at his ancient family seat at Chicksands in Bedfordshire, in imitation of the architecture of the chapter-house at Peterborough. This bed, with other furniture, on the abdication of King James, became the perquisite of the chamberlain, by whom it was given to an ancestor of the present much respected baronet.

Monsieur Jorevin de Rochfort, who visited London in the reign of Charles II. describes the Palace of St. James as then occupied by the king's only brother. He frequently saw King Charles walking in the park with very few attendants, and represents his majesty's dress as being "nearly in the French fashion;" he wore a kind of surtout coat, and under it a waistcoat, with a belt, wherein hung a sabre by his side, and had on his left leg a "garter with a blue taffeta: the whole," he says, "was without much show, and with very little ceremony, since I remarked that he saluted almost all those who stopped to look at him whilst walking in the garden."

This author farther mentions, that he frequently saw the Queen of England (Catherine of Portugal), "who was a Roman Catholic, at mass on Sundays in her chapel which is in the Palace of St. James, where she entertains several Portuguese monks of different orders, who sing and officiate in the chapel according to the Portuguese fashion. She was dressed in the French mode, although she has much of the Portuguese colour and make: she was not above twenty-six years of age, and the king about forty."

"The garden of the palace," says the tourist, "is of great extent, since it includes a park filled with all sorts of deer; a mall above a thousand paces long, bordered on one side by a great canal, on which are to be seen water-fowl of all sorts, and an aviary near it, where are birds of divers countries and different plumage, which serve to divert the king, who frequently visits them." This park was subservient to the amusements of the inhabitants of St. James's and the palace at Whitehall, from which place there was a gallery under the street to the park in the reign of Charles II. who was frequently seen here, amidst "crowds of spectators, feeding his ducks, and playing with his dogs." This good-natured prince would unbend himself in his idle moments with the meanest of his subjects, in acts of such fascinating affability that he was idolized by the common people.

Duck Island, the scene of his majesty's morning lounge, was "erected into a government," says Mr. Pennant, "and had a salary annexed to the office, in favour of Mr. St. Evremond, who was the first and perhaps the last governor; and the island itself is lost in the late improvements."

King James II. when the Prince of Orange was marching to the capital, sent an invitation to him at Windsor, to take up his residence at St. James's. Hither the prince came with his suite, and although the day of his arrival was stormy and very rainy, yet a great concourse of people assembled to see their

destined new sovereign; but after they had remained long exposed to the weather, they were disappointed, as the prince, who "neither loved shows nor "shoutings," went to St. James's by an unexpected route.

James at this moment was in the utmost consternation; the unhappy monarch had forfeited all claim to the fidelity of his servants, and had lost his last refuge, the attachment of his people. Surrounded by evil counsellors, forsaken by those in whom he had most trusted, and even by those whom he had most favoured, who had gone over to the Prince of Orange, he heard of the departure of his son-in-law George Prince of Denmark, with little emotion, observing sarcastically, "Has little *est il possible** taken himself off?" But when he was informed that his beloved daughter the Princess Anne, in whom he had confided, had quitted his palace, to follow her husband and espouse the cause of him who came to seize his throne, the distressed king exclaimed in an agony of grief, "Good God! am I then abandoned by my children?"

George Prince of Denmark and Anne his wife resided at St. James's at the time of this general defection. The king had advanced from London with part of his army, to oppose the approach of the Prince of Orange, and was on his return. The Princess Anne was so alarmed on receiving this information, that she declared she would throw herself out of the window rather than encounter the sight of her father. She left St. James's privately in the night, without a change of dress, and was escorted by the Bishop of London to a place of safety, where she remained during the momentous period of the revolution.

The Prince of Orange conceiving that he should not be safe at St. James's whilst King James remained at Whitehall, recommended his retiring to some distance from London; which being acceded to, the prince's guards were ordered

* When the bewildered king communicated to Prince George the defection of his friends, one after the other, his highness uniformly exclaimed, "*Est il possible?*"

to take possession of all the posts at both palaces, the king's guards withdrawing at their approach. Lord Craven, however, being on duty at the time when the Dutch soldiers were marching through St. James's park to assume the guard, loyally and bravely determined to maintain his post, which he was preparing to defend for his sovereign, but receiving his royal command to resign it, he marched "away with sullen dignity."

After the coronation of William and Mary, their majesties occasionally occupied St. James's Palace, although their principal residence when in town was at Whitehall. St. James's, however, was the place where the king could arrange the important affairs touching the new government in the greatest retirement, and here he closeted himself with such sedulous attention to business, as to reduce him to a state of nervous debility, that alarmed his friends, and excited general anxiety. The king had been used to strong exercise, and was fond of hunting; this change of habit rendered him peevish, silent, and reserved, which gave offence to the English nobility and others, who had been accustomed, in the two former reigns, to see their princes, who were easily accessible, open and communicative. The king was urged to appear in public, and to mix more frequently with his subjects; which he seemed resolved upon, but soon complained of ill health, and retired to Hampton-Court, where he passed his time, returning to St. James's only on council-days: hence the gaieties of a court disappeared, which lessened the popularity of the new sovereign, and created public disgust.

On their majesties quitting St. James's, that palace was fitted up for George Prince of Denmark and Princess Anne, who long resided there in the placid enjoyment of connubial happiness. Their attachment to this place continued after the death of King William, when St. James's became once more the scene of a brilliant court.

The marriage of the Princess Anne with Prince George was solemnized, on the evening of the 28th July, 1683, in the chapel royal of this palace, the ceremony being performed by the Bishop of London, in the presence of Charles II. and his queen, the Duke and Duchess of York, and the principal nobility; after which their majesties, their royal highnesses, and the prince and princess, received the compliments and congratulations of the foreign ministers.

Upon the death of King William, the lords of the privy council immediately assembled at St. James's, where, on the 8th of March, 1702, they signed an instrument, by which, according to an act for settling the succession which had passed in the first year of William and Mary, the Princess Anne was, at three o'clock in the afternoon, proclaimed by the heralds, before "the outward gate of her royal Palace of St. James, Queen of England, Scotland, France, and Ireland:" a proclamation which was received by the people with joyful acclamations. On the following day, the two secretaries of state and certain privy-counsellors of Scotland were commanded to attend her at St. James's, where they tendered her majesty the coronation oath for Scotland; after which they were permitted to kiss her hand, and the new queen entered upon the administration of the government of that kingdom.

In her first speech to the parliament, the queen particularly recommended the union of England and Scotland; and in the month of April 1706, appointed commissioners for England and Scotland, to treat upon that important measure. When the treaty for both kingdoms was finished, the English and Scotch lords commissioners waited upon the queen at St. James's Palace, on which occasion the lord keeper of Scotland and the lord chancellor of England made very pathetic speeches; to whom her majesty expressed her thanks for the great zeal each had shewn in the good work, and added, that it would be to her a source of the greatest happiness, if this union should be accomplished in her reign. The

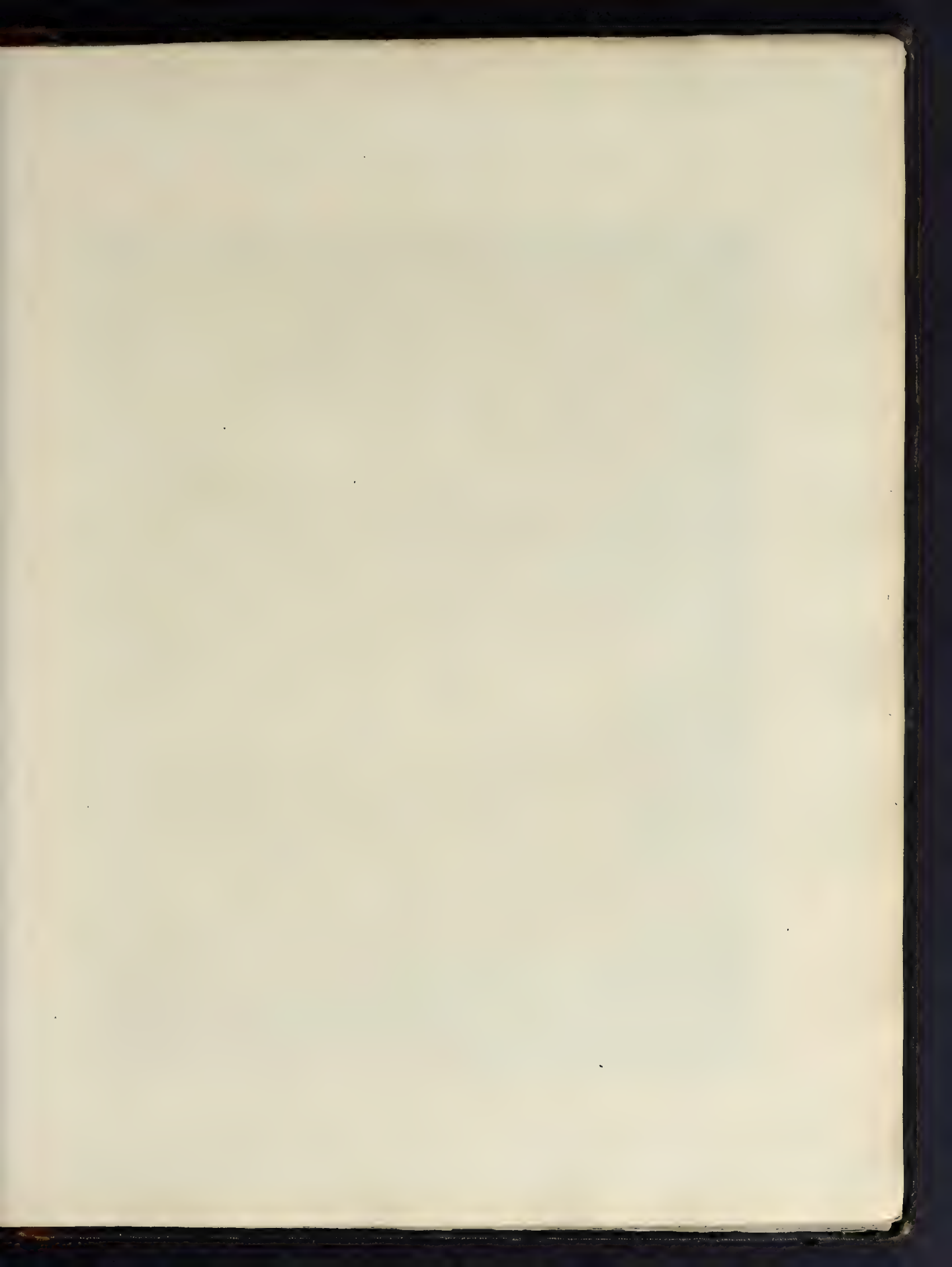
queen had the felicity to see this desired object completed within a year, and touched with her sceptre the final treaty of that union, which has bound the English and the Scotch in the bonds of fraternal love from generation to generation.

The year of the union is memorable in the annals of England; for in 1706 further victories obtained by the allied powers, under the great Duke of Marlborough, over the armies of Louis XIV. destroyed the tyranny of that ambitious monarch, and won the peace of Europe.

Her majesty appointed the 31st of December this year, to be observed as a *solemn thanksgiving* to Almighty God, for the wonderful successes wherewith he had been pleased to bless her arms and those of her allies; and the queen went from St. James's, attended by the great officers of state, both houses of parliament, the ladies of her bedchamber, and the maids of honour, in solemn procession to the cathedral of St. Paul; where being arrived and seated in her chair of state, divine service began: after which the procession returned in the same state, and the night concluded with bonfires, general illuminations, ringing of bells, and every demonstration of loyalty and affection for her majesty's person and government.

Repeated processions to St. Paul's, to return public thanks to the great Disposer of battles, took place during the glorious reign of Queen Anne; on which occasions there were three grand discharges of artillery, each by three batteries of cannon, firing at the same moment: one at the Tower, another on the river, and one in St. James's park; the first when the queen took coach at St. James's, the second at the singing of *Te Deum*, and the third when her majesty returned to the palace.

The standards and colours taken at Blenheim were carried in procession from the Tower of London, and deposited in Westminster Hall: those taken at the





La Iglesia (Vista)

del Hospital de San Juan

battle of Rámillies were borne with great ceremony, amidst public rejoicings, from her majesty's Palace of St. James, through the park, to Guildhall; when the Duke of Marlborough, his suite, and the queen's ministers, with several of the nobility, were magnificently entertained in the banqueting-room, and the flags were there placed as trophies of victory.

In the year 1702 a chapter of the illustrious order of the Garter was held in St. James's Palace; and two years after, another chapter was held there, when Sidney Lord Godolphin, lord high treasurer of England, was elected a knight companion, and was subsequently installed at Windsor.

Of the numerous progeny of Queen Anne by George Prince of Denmark, one daughter only, the Lady Mary, was born at St. James's, in the year 1690, and died in her infancy.

On the demise of Queen Anne in the year 1714, the Palace of St. James was destined to become the residence of a royal master, in the head of the illustrious house of Brunswick; and has continued to be the seat of his royal and honoured descendants for more than a century.

George-Lewis Duke of Brunswick and Lunenburg, and Elector of Hanover, was proclaimed King of Great Britain by the title of GEORGE THE FIRST. In the month of September 1714, his majesty, accompanied by his son Prince George, arrived in England, and was received in Southwark by the lord mayor, aldermen, sheriffs, and officers of the city of London, in their respective costumes. The lord mayor presented the sword of the city to the king, who returned the same, when his lordship carried it before his majesty in the grand procession that was formed to escort him to the Palace of St. James; where his majesty and the prince, with their respective establishments, took up their abode. The procession passed through the streets, lined with soldiers, amidst the joyful acclamations of the people, and the approach of the royal carriages to St. James's was

announced by the firing of the cannon at the Tower and in St. James's park. The evening ended with a general illumination.

The king understood Latin accurately, and spoke French with great fluency, but was ignorant of the English language; his minister, Sir Robert Walpole, knew neither German nor French: hence all their conferences were held in the Latin tongue—a memorable instance of the abilities of both king and minister. His majesty had to learn the nature of the British constitution, and Sir Robert had difficulties to surmount in explaining many matters in which the new sovereign could not readily acquiesce. He desired to govern with honour, and the minister complained of the corruption of his Hanoverian courtiers, particularly of their mercenary disposal of the king's favours. His majesty, who was good-humouredly sarcastic, on occasion of one of these complaints retorted, "Is it not so in England?" And to illustrate the disinterestedness of his new servants in office at the court, observed, "Surely this is a strange country, for the first morning after my arrival at St. James's, I looked out of the window and saw a park, with walks, a canal, and gardens, which they told me were *mine*. The next day Lord Chetwynd, the ranger of *my* park, sent me a brace of carp, out of *my* canal; and I was told I must give five guineas to Lord Chetwynd's servant, for bringing me *my own* carp, out of *my own* canal, in *my own* park!"

For three years after the arrival of his majesty, the royal family occupied apartments at St. James's, where George Prince of Wales and his consort Princess Caroline had their separate establishments. On the 2d November, 1717, her royal highness was delivered of a son* in this palace. On the 28th of the same month the young prince was baptized in her royal highness's bedchamber. His majesty stood godfather, and named him George-William: the Duke of Newcastle, lord chamberlain of the king's household, was the other godfather;

* This was the second son of their royal highnesses. He died, aged three months.

and the Duchess of St. Albans, first lady of the bedchamber to the Princess of Wales, was godmother. The baptism of this royal infant was the cause of a serious misunderstanding between the king and the Prince of Wales, which entirely deranged the domestic quiet of the palace, and caused a division in the household.

The prince had settled in his own mind, that his uncle the Duke of York, Bishop of Osnaburg, should be sponsor with his royal father; but when his majesty proposed the Duke of Newcastle, whom the prince did not esteem, to that honour, his highness's indignation could not be suppressed, even in the royal presence. At the ceremony, the king and the Duke of Newcastle stood on one side of the princess's bed, on the other the prince and the ladies of her royal highness's household. The Bishop of London performed the ceremony, which was no sooner ended than the prince, crossing the foot of the bed in violent anger, approached the Duke of Newcastle, and holding up his hand and directing his fore-finger in a menacing manner, expressed himself to his grace in the most unqualified terms, indicative of his rage and indignation, at the same time vowing revenge. His majesty, justly offended at the prince's ungovernable heat, and forgetfulness of what he owed to his royal person and authority, and to himself, ordered him under arrest, and gave immediate commands for his removal, with the princess and their household, from St. James's. On the following day they departed from the palace, and removed to the house of the Earl of Grantham, her highness's chamberlain, in Arlington-street.

The morning after this misunderstanding, Lady Suffolk, who was then one of the ladies of her royal highness's bedchamber, going to the princess's apartment, was stopped in the guard-chamber by the yeomen, who pointed their partisans at her breast, saying, "You must not pass." Her ladyship urged, "It was her duty to attend the princess."—"No matter," answered the peremptory guard; "you must not pass this way."

No reconciliation having taken place between the distinguished principals in this unhappy quarrel during a month, on the 24th of December his majesty was induced to cause his royal pleasure to be publicly signified to all the peers and peeresses of Great Britain and Ireland, and to all privy-counsellors and their wives, that "any who should go to their Royal Highnesses the Prince and Princess of Wales, should forbear coming into his majesty's presence."

Before this rupture, his majesty had, on leaving England for his possessions in Hanover, with the consent of parliament, made the Prince of Wales regent; but subsequently, although a reconciliation had been brought about, his royal highness never experienced the same confidence from his majesty on his going abroad.

Speaking of this monarch, one of his biographers observes: "To view the man, and not the sovereign, we must follow him into the recesses of the palace: there George I. was cheerful even to facetiousness; and he ever loved to divest himself of royalty, in order to enjoy the sociability of a select circle." He was too just and too benevolent to extend his anger to the unoffending children of his son, but rather appears to have regarded them with the amiable fondness of a grandfather. Hence the three eldest daughters of the prince and princess were not included in the expulsion from St. James's, but retained their apartments there, and were allowed establishments.

The king had been separated from the Princess Sophia-Dorothea, his wife, whilst Elector of Hanover, and that unfortunate princess never came to England: it is probable therefore that he derived consolation from the society of his granddaughters, and doubtless experienced delight in observing the progress of their minds from childhood, as they remained with his majesty until his last departure for Hanover, on the road to which place he was struck with death. At this time the Princess Anne was in her nineteenth year, the Princess Amelia in her seventeenth, and the Princess Caroline in her fifteenth year.





The Prince and Princess of Wales, after leaving St. James's, established their court at Leicester-House, where they continued until the death of George I.; but after they became king and queen, they re-occupied the palace.

The prince and princess frequently visited their daughters at St. James's after the reconciliation, and it appears that the Princess of Wales might have been permitted that satisfaction even during the term of the king's displeasure. One day when her royal highness was on her way to the palace in her sedan-chair, to pay her daughters a visit, one of the chairmen used very gross language to her royal highness, spat at her repeatedly, and uttered treasonable expressions against the king. The ruffian was prevented doing further violence by being seized and taken before a magistrate, when having the audacity to justify the outrage, he was committed to the Gate-House.

In the year 1725 his majesty conferred a high honour upon the city of London. England was then menaced with invasion by the Pretender, who had many partisans in this country, aided by the French government. The lord mayor, with the aldermen and common council of the city, waited upon his majesty on the occasion with a becoming address; which so pleased the king, who expressed his thanks for this instance of their patriotism and affection for his person, that he condescended to invite the worthy chief magistrate, the aldermen, and the whole of the common council, to dine at his Palace of St. James. A day was appointed, and they went in grand procession to partake of this distinguished honour. His majesty, as a further mark of his esteem for that highly respectable body, invited the ministers of state, and many of the principal nobility, to meet them, who all partook of a feast truly royal.

Lord Orford has described the person of George I. from his lordship's recollection, more than half a century after the occasion which afforded him a personal interview with his majesty.

When a scholar at Eton, then only ten years of age, the young Walpole had entreated his mother to let him pay his respects to the king before his departure for Osnaburg. Notwithstanding the absurdity of the request, Lady Walpole was determined to indulge her darling boy. She applied to the Duchess of Kendal to ask this favour. The child was the son of the first minister; and the duchess was the favourite mistress of the king: it will not surprise then, that his majesty was prevailed on to grant the indulgence. On the night but one before his majesty's departure, Lady Walpole conveyed her son to the apartment of Lady Walsingham, which was on the ground-floor, next the garden, in St. James's Palace. After waiting a short time (it was ten o'clock), the approach of the king was announced, on his way to the supper-room; Lady Walsingham led her charge to the ante-room, into the royal presence, where near the king stood the Duchess of Kendal. Young Walpole knelt, and had the honour to kiss his majesty's hand, who condescendingly said a few words to him, when he was led back by his conductress to his anxious mother.

The person of his majesty his lordship describes as being fixed upon his memory as perfectly as though he had seen him but the day before. "It was that of an elderly man, rather pale, and exactly like to his pictures and coins; not tall, of an aspect rather good than august; with a dark tie wig, a plain coat, waistcoat and breeches of snuff-coloured cloth, with stockings of the same colour, and a blue ribbon over all."

The king did not confine his gallantries to Mademoiselle Schulembourg, afterwards Duchess of Kendal, who had been maid of honour to the Electress Sophia, the king's mother, and a lady of such remote pretensions to the character of a beauty, that the electress once said to an English lady then at the court of Hanover, "Look at that mawkin, and think of her being my son's passion!" Another favourite was Madame Kilmansegge, Countess of Platen,

created Countess of Darlington. The former was a lean vertical Calypso; the latter a Syren of a spherical mould. The unbridled liberty of the British press did ample justice to their rival charms. The Duchess of Kendal, however, had the reputation of being married to the king, by a custom which the casuistry of her country recognised. She was a lady of family, and more famed for her "tine of devotion" at the Lutheran chapels in London, than for her liberality. Her brother, Count de Schulembourg, was a distinguished general, and although a Protestant, had the honour to be employed by the senate of Venice to command at the memorable raising of the siege of Corfu, for which he obtained great military reputation.

It was reported that the king was married to the Duchess of Munster; and court scandal ascribed the translation of Lancelot Blackbourne, Bishop of Exeter, to the archbishopric of York, in the year 1724, as a reward for performing the nuptial ceremonies: but this calumny was not long credited.

A third lady, a beauty and a brunette, had certainly the honour to share his majesty's regard: this was Anne Brett, the daughter of Lady Macclesfield, the reputed mother of Savage the poet. Miss Brett, as well as the other mistresses, had apartments in St. James's Palace. The brunette appears to have possessed a due share of one of the usual attributes of a harlot, effrontery; for when his majesty had departed from St. James's on his last journey to his Germanic possessions, Miss Brett assumed the liberty of causing a door to be broken through the wall of her apartment into the garden of the palace, where the young princesses were used to exercise. The Princess Anne, who wanted not becoming spirit, not choosing to be addressed by such a companion in her walks, ordered the door to be bricked up again. The proud mistress, determined to resent this insult to her affected consequence, had the audacity to order the passage to be re-opened; and most probably retained the whole range of the garden to her-

self. She had anticipated a coronet, but the sudden death of the king left her without that distinction, and the garden of the palace was no longer perambulated by this disappointed sultana.

That the lax morality of the court of Charles II. had not become quite obsolete in the beginning of the last century, may be inferred, among other occurrences, from the appearance at the court of George I. of the Duchess of Portsmouth, a mistress of the gay Charles II. Lady Dorchester, one of the mistresses of the gloomy James II. and Lady Orkney, the favourite of the grave William III. Lady Dorchester, who seems to have been almost as impudent, and quite as frank, as Nell Gwynn, on meeting the duchess and Lady Orkney in the drawing-room at St. James's, whispered, "Who would have thought that we three whores should have met here!" This lady had wit too. She expressed her wonder that James II. chose *such* mistresses: "we are none of us beauties," said she, "and he could not choose us for our wit, for if we had any, he could not find it out." Charles II. with his usual felicity, observed upon this subject, "that his brother James's mistresses were forced upon him by his confessors by way of penance." Lady Bellasis, a great favourite of the Duke of York, like Lady Dorchester, had less beauty than wit.

Of George I. the inflexible Shippen, who was a Jacobite, asserted, "that the only infelicity of his majesty's reign was, that he was unacquainted with our language and constitution." Such, however, were the justice and humanity of this good sovereign, that, with these disadvantages, "the Hanoverians loved, and the British respected him. The former rejoiced in the high dignity to which their sovereign had attained; the latter lamented only, that he was not their *native* prince." In his reign, to use the language of an impartial biographer, "liberty rejoiced, and hope looked forward to the time when the illustrious house of Brunswick should regard themselves as Britons, and feel all the

"dignity of monarchs who swayed a sceptre as powerful, and wore a crown
"as resplendent, as any potentate in Europe."

Soon after their accession to the throne, their Majesties George II. and Queen Caroline removed from Leicester-House to St. James's Palace, which had been prepared to receive the whole of the royal family.

At no time, from its first occupation as a royal residence, had so large and so various an establishment enlivened its ancient walls. Every apartment was inhabited; and the royal family of George II. appears to have here experienced a more envied portion of domestic happiness than has usually blessed the lot of sovereigns.

Here, under the eye of parental guidance, were, Frederic Prince of Wales, then in his twenty-first year; the Princess Anne, in her nineteenth; the Princess Amelia, in her seventeenth; the Princess Caroline, in her fifteenth; Prince William Duke of Cumberland, in his seventh; Princess Mary, in her fifth; and Princess Louisa, in her fourth year. Among the private letters and printed documents of the times, sufficient may be found to afford evidence, that paternal affection and fraternal harmony prevailed beneath this royal roof during some years of the beneficent reign of this amiable king and his virtuous consort.

In the year 1732 his Royal Highness the Duke of Cumberland, then in his twelfth year, had raised a company of soldiers, composed of young persons, the sons of the first quality. The Hon. Colonel Cathcart's son had the honour of being appointed commander of the corps, his royal highness choosing to act as a corporal. They were presented to their majesties the first Sunday after their complete muster, all dressed in the uniform of the Coldstream regiment of Foot Guards. The Prince of Wales ordered a pair of very handsome drums to be made for his brother the duke, to present to his newly raised regiment, which

was regularly exercised every morning in the garden of St. James's. They were aptly called "the duke's Lilliputian regiment."

On the night of the 27th April, 1732, a play, which had previously been rehearsed, called *The Indian Emperor*, or *The Conquest of Mexico by the Spaniards*, was performed by several young persons of both sexes, all being under twelve years of age, and children of rank, in the great ball-room at St. James's. Their majesties and the royal family, with many of the nobility, were present, all of whom expressed the highest approbation of the play. The Duke of Cumberland's *own* regiment of Lilliputians was under arms during the whole performance; and his royal highness, who acted as a corporal on this occasion, relieved and posted his men on duty at the end of every act. At the conclusion of the dramatic exhibition they were all drawn up, and the *veteran* corps had the honour to pay their respects to their majesties as they passed through the royal apartments.

Soon after the raising of this tiny regiment, there arrived at St. James's from Denmark, one who would have been well enrolled as a fifer to the corps, in the person of a dwarf. He was perfectly proportioned, and much admired by the king, queen, and royal family. Such was his diminutive stature, that he walked under the arm-pit of his Royal Highness the Duke of Cumberland.

Their majesties took great delight in the healthful amusement of gardening, and encouraged every branch of horticulture. On Sunday, April 23, 1732, Mr. Richard Petit, gardener to Sir William Leman of Northall in Hertfordshire, presented a *ripe melon* to the king at St. James's Palace, being the first produced that year. The same person had presented the first ripe melon to the royal table at the palace for ten years in succession. These presents were used to be made when their majesties dined in public, which ceremony was performed on Sundays. On these occasions a great crowd assembled to witness the royal

repast. Among many notices of this indulgence to the public, is recorded: "On Sunday, December 14, 1733, the Rev. Dr. Hutton preached before their Majesties, the Prince of Wales, and the three eldest Princesses, at the Chapel Royal St. James's; and the Right Hon. the Lord Viscount Gage carried the sword of state before his majesty, to and from the chapel; after which their majesties dined in public in the great state ball-room."

The Royal Chapel at St. James's was splendidly fitted up for their majesties the first winter after their coronation; for an order was issued to the Board of Works, to have the whole chapel "hung with crimson velvet, and adorned with broad gold lace, against Christmas-day."

A chapter of the order of the Garter was held at St. James's in the year 1733, when the Prince of Orange, the Duke of Devonshire, and the Earl of Wilmington were elected knights of that illustrious order. His serene highness shortly after left London, and was subsequently installed in the Orange Hall of the House in the Wood near the Hague, by Anstis, Garter king at arms, and the proper officers, who were sent from England for that purpose. The ceremonies of the installation were attended with the greatest pomp.

The Orange Hall is one of the finest painted rooms in Europe, being ornamented with allegorical subjects of the trophies of the great founder of the republic, painted by Sir Peter Paul Rubens.

The nuptials of his Serene Highness the Prince of Orange with the Princess Royal were celebrated at the Chapel Royal St. James's, the 14th March, 1734, with great magnificence.

Among other extensive preparations for the ceremony, a covered way for the procession was made along the Friary garden to the entrance of the quadrangle of the palace, next the German chapel. The royal marriage had been retarded for several weeks by the indisposition of his highness, and this boarded gallery remained darkening the windows of Marlborough-House, then occupied

by the Duchess of Marlborough, who was not very obsequious to the court. One day, on looking upon this annoyance, the satirical old duchess exclaimed, " I wonder when my neighbour George will take away his *orange* chest!" which it seems it much resembled.

His highness remained several months in England, and frequently visited his intended bride at St. James's. One night in the winter of the preceding year, his highness, then keeping his court at Somerset-House, went incognito to the apartments, and played at cards for several hours with the Prince of Wales, the Princess Royal, and her sisters the Princesses Amelia and Caroline. The palace was very gay on these occasions, his majesty frequently condescending to be a party to these evening amusements.

The Chapel Royal, when completed, was truly splendid. The gallery was contrived very commodiously; on each side were erected three rows of seats, railed in, which, with the floor and sides, were covered with scarlet baize. The chapel was lighted with thirty-six branches, each holding twelve large wax-candles, and one hundred and twenty-six sconces, each holding three smaller wax-candles. At one end of the chapel was a splendid altar, before which the nuptial ceremony was performed; on the right of which was a throne, with two chairs of state for their majesties; adjacent to the throne was a canopy of state for their Royal Highnesses the Prince of Wales, the Duke of Cumberland, and the Princesses Amelia and Caroline; and facing the royal throne were erected two chairs of state, on which their highnesses the newly married couple sat, while the anthem*, appropriately selected, and composed by the celebrated Handel, was performed. The aisles on each side of the altar, and the two side galleries, were hung with crimson velvet, trimmed with broad gold

* Four months before the celebration of this marriage, Handel had the honour to conduct the rehearsal of the music, composed for the occasion, before their majesties and the royal family at St. James's.

lace and fringe. One of the galleries was appropriated to the two youngest princesses and the nobility who did not walk in the procession, and the other to the foreign ambassadors. The area, or *haut pas*, near the altar, was covered with fine purple cloth, on which their majesties stood during the ceremony. In the front gallery were erected twelve rows of seats, as well as six in the front and four below, which were covered with fine scarlet harriteen, and were allotted to the nobility who assisted in the procession. Over the altar was erected another gallery, in which was stationed his majesty's band of music.

The processions to and from the chapel were of a most splendid and magnificent description. THAT OF THE BRIDEGROOM led the way, preceded by a numerous and well-appointed band, with the sergeant-trumpeter in his collar of S's and mace, which filed off at the entrance of the chapel, and so returned with each separate procession. The bridegroom followed in his nuptial apparel, invested with the collar of the Garter, and conducted by his Grace the Duke of Grafton, lord chamberlain, the Right Hon. the Lord Harvey, vice-chamberlain, and supported by the Earls of Scarborough and Wilmington, knights of the Garter, and both bachelors, wearing their collars. His highness the bridegroom was then conducted to his seat at the altar, and the lord chamberlain and vice-chamberlain returned back to conduct the bride.

Next followed the PROCESSION OF THE BRIDE, in a similar manner, preceded by her royal highness's gentleman-usher between two provincial kings at arms. Her royal highness was attired in a splendid nuptial habit with a coronet, conducted by the lord chamberlain and the vice-chamberlain, and supported by the Prince of Wales and the Duke of Cumberland, wearing collars of the order of the Garter; her train supported by ten young unmarried ladies, daughters of dukes and earls, appointed for this purpose, those of the highest degrees nearest her person, all dressed in white. They were, Ladies Fanny Manners,

Caroline Campbell, Louisa Bertie, Caroline Pierpoint, Betty Seymour, Ann Cecil, Di Gray, Caroline D'Arcy, Fanny Montague, and Ann Pierpoint. The Prince of Wales was preceded by his servants, one by one in a line before him; the duke's and the bride's in the same manner. Then unmarried ladies, daughters of peers, two and two, the highest degrees nearest the bride; and peeresses in the same manner. The bride was then conducted to her seat opposite to the bridegroom, her royal brothers and their several retinues to the stations allotted them, and the lord chamberlain and vice-chamberlain returned to the palace as before.

The PROCESSION OF THEIR MAJESTIES then proceeded to the chapel in the following manner: Knight marshal—pursuivants—heralds—knights of the Bath not peers, in the collars of their order, two and two according to their seniorities, juniors first—privy-counsellors not peers—Sir Robert Walpole, with his collar—Sir Conyers D'Arcy, K. B. with his collar, as comptroller of the household—barons—bishops—viscounts—earls—marquises—dukes, each degree two and two according to their precedences, those being knights of the Garter, Thistle, or Bath, wearing their respective collars;—two provincial kings at arms—lord privy seal—lord chancellor—Garter principal king at arms between two gentlemen—ushers—the earl marshal, with his gold staff—the Duke of Montague, K. G. with the sword of state, supported by the lord chamberlain and the vice-chamberlain;—HIS MAJESTY, with the great collar of the Garter—captain of the guards, with the captain of the band of pensioners on his right, and the captain of the yeomen of the guards on his left—Earl of Pembroke, lord of the bedchamber in waiting—Sir Robert Rich, and Colonel Campbell, the groom of the bedchamber in waiting;—HER MAJESTY, preceded by Mr. Coke, her vice-chamberlain, and supported by the Earl of Grantham, her lord chamberlain, and the Earl of Pomfret, her master of the horse;—the Princesses Amelia,

Caroline, Mary, and Louisa, each supported by two gentlemen ushers—the ladies of her Majesty's bedchamber, maids of honour and women of the bedchamber, each degree two and two according to their precedencies—closed by the gentlemen pensioners in two rows on each side.

During the procession the organ played. On entering the chapel each person was placed according to rank. Divine service then commenced; and after the Bishop of London had given the blessing, their Majesties and the Bride and Bridegroom removed to the altar. The Prince of Orange then taking the Princess by the hand, they knelt, and were joined in holy matrimony according to the ceremony of the Church of England; after which they arose, and resumed their seats during the performance of the anthem.

The procession then returned, and as soon as it had arrived at the door of the lesser drawing-room, the company stopped; but their Majesties, the Prince of Wales, the Duke, the Bride and Bridegroom, and the Princesses went in, when the Prince of Orange and Princess Royal knelt, and asked their Majesties' blessing.

At eleven the royal family supped in public in the great state ball-room. Their Majesties were placed under a canopy at the head of the table. On the right hand sat the Prince of Wales, the Duke, and the Prince of Orange; and on the left the Princess Royal, Princesses Amelia, Caroline, and Mary. The Countess of Hertford performed the office of carver. About one the Bride and Bridegroom retired, and were afterwards seen by the nobility sitting up in their bedchamber in rich undresses.

A few days after this marriage, the royal pair, with the princesses, went to view the paintings by Mr. Vander Myn, at his house in Cavendish-square. His serene highness was so much pleased with these performances, that he ordered a whole-length portrait of himself to be painted in his robes of the Garter. The

painter performed his commission, in one of the princess's apartments in St. James's Palace, with so much success, that the Prince of Wales was induced to sit for his picture. During the necessary interviews, the prince became so attached to the painter, that, as a mark of his condescension and esteem, he requested his sister the Princess of Orange, who had a fine taste for the arts, to make a drawing of Mr. Vander Myn's portrait, for which the painter had the honour to sit. Her royal highness obligingly performed the drawing with "a delicate and masterly execution."

The constant expressions of anxiety for the welfare of his majesty during his absence from England, when state affairs called him to Hanover, were not confined to the royal family nor the court; they were common to all, and were evidences of the affection with which he was generally regarded by his people.

Preparatory to these voyages, every precaution was recommended that was likely to render the passage of his majesty speedy and safe. The period for his embarkation was usually chosen when the moon was at the full, and many other circumstances attended his departure which manifested the kindness of public feeling for a good king.

In the month of May 1736, his majesty, after taking leave of the queen and the royal family, left St. James's Palace, took water in his barge at Whitehall, and crossed to Lambeth on his way to Greenwich, where he embarked on board the *Caroline* yacht for Holland, his usual route for Hanover. In the December following, his majesty, on his return to England, was detained by contrary winds at Helvoetsluys. Admiral Sir Charles Wager, who had the command of the fleet that attended the king, feeling the importance of his charge, declined putting to sea, sagaciously anticipating an approaching storm, although directed by his majesty to sail. The failings of George II. were impatience and petulance when opposed in opinion. His majesty would hear of no delay, observing, "I

"have never seen a storm;" and repeated his commands so peremptorily, that Sir Charles was obliged to obey; when the royal yacht got under weigh, convoyed by several men of war.

His majesty's temerity had nearly proved fatal to himself and to his gallant conductors, for the fleet had not long left the shore before it encountered a dreadful tempest, which dispersed the ships; several were blown upon the English coast, the *Louisa* was wrecked, and the royal yacht was in such distress, that the utmost consternation was excited for the king's safety; indeed it was thought that she could not weather the storm. News of this perilous state of the royal person reaching the court, created such an alarm, that the cabinet council met at the Duke of Devonshire's, and preparation was made for proclaiming the Prince of Wales.

Her majesty and the royal family were attending divine service at the Chapel Royal St. James's when a messenger brought a letter, announcing the happy tidings of his majesty's safe return to Helvoetsluys. Lord Lifford, who had been walking in the garden of the palace, met the messenger, and taking the packet, went into the chapel and delivered it to her majesty, saying, "Here is news from the king." Every one present was filled with apprehension; the anxious queen was alarmed, and so greatly agitated, that her trembling hands could scarcely open the letter. The Duke of Grafton, to shorten the queen's suspense, broke the seal, read the contents, and immediately declared that his majesty was safe. The suddenness of this occurrence suspended the service, but on the immediate circulation of the joyful news, it was resumed with becoming decorum.

The Princess Amelia, in answer to a letter from Mr. Walpole, who was in the storm with his majesty, thus describes the feelings of the queen, of herself and her sisters at this momentous period: "You have been very good and obliging, my good Mr. Walpole, to take the trouble of writing to me, and I

“ assure you my joy is too great to be expressed, that you are all safe at Helvoet.
“ What mamma underwent ever since Friday last can't be imagined, for she
“ never was easy since she heard that the sloop of the English secretary's office
“ was come here with so much difficulty, and that they had left you all at sea.
“ But on Sunday morning, before nine, Sir Robert came to mamma to give her
“ the dreadful account of the three men of war being come, and Lord Augustus's
“ ship without masts or sails; then you may imagine what we all felt. We
“ went to church as usual, and about two the messenger came in, and made
“ not only mamma and her children happy, but indeed every body. The con-
“ sternation was great before, and they seemed all to dread to hear some bad
“ news; but now pray be careful, and don't get out till you are sure of seeing
“ our sweet faces, and then we will all make you as welcome as we can, for I
“ cannot afford any more to be so frightened, for we are all still half dead.

“ I pitied poor Mrs. Walpole extremely; but I saw her yesterday, and we
“ thanked God heartily together that you are all safe. Sir Robert hath been
“ very childish, for he drank more than he should upon the arrival of the mes-
“ senger, and felt something of the gout that same night; but he is perfectly well
“ again. I hunted with him yesterday at Richmond, and he was in excellent
“ spirits.

“ I thank you, dear Horace, for letting me know so exactly how my sister
“ does; I am very happy she is so well. Mamma commands me to make you
“ her compliments; Caroline desires hers to be given you also; and I remain
“ your sincere friend upon land, but hate you at sea, for you take my stomach
“ and rest away, and I love both eating and sleeping.”

A circumstance indicative of the humanity of his majesty occurred in the palace about this time. The king having been informed that many of his subjects had the misfortune to be taken into slavery by the Barbary corsairs, gave

orders to Mr. Zollicoffre, the British ambassador at the court of the Emperor of Morocco, to negociate for their release*. In consequence of this royal interference, one hundred and forty natives of England, Scotland, and Ireland were liberated, and embarked at Tetuan for England. Previously to returning to their respective homes, the redeemed captives assembled in the garden of the palace, and were presented to the king. Among the sufferers were several masters of vessels, who expressed their gratitude to the good sovereign. His majesty asked them many questions, and ordered them a handsome gratuity out of his privy purse. Many noblemen and gentlemen present at this interesting scene, influenced by his majesty's benevolence, made considerable contributions to their common stock†.

Two years after the marriage of the princess royal, Frederic-Lewis Prince of Wales, father of his present Majesty, led the Princess Augusta of Saxe-Gotha to the altar in the Royal Chapel at St. James's. The prince with his suite, followed by the king's state-coach drawn by cream-coloured horses, met the princess at Greenwich, and conducted her highness and retinue to Lambeth, where the royal barge was waiting to bring her to Whitehall; from whence she was conveyed in the king's own sedan to St. James's Palace, where a most brilliant court was assembled in the drawing-rooms to receive her with every mark of distinction and respect.

* To obtain the friendly offices of the Dey of Algiers to this benevolent act, his majesty sent him twenty pieces of broad cloth, two pieces of brocade, two pieces of silver tabby, one piece of green damask, eight pieces of Holland, sixteen pieces of cambric, a gold repeating-watch, four silver watches, twenty pounds of tea, three hundred loaves of sugar, five fusees, five pair of pistols, an escritoir, two clocks, and a box of toys.

† A dinner was afterwards provided for them at Ironmongers' Hall, the officers of the Company of Ironmongers being trustees of a fund for the relief of Christian captives in Africa.

Her royal highness shewed herself to the public from the windows of the palace, and at four o'clock dined with the Prince of Wales in his apartment.

Between six and seven in the evening, the ceremony of the marriage was performed with unusual splendour. Their majesties, the royal family, and most of the nobility appeared in dresses of gold brocade, British manufacture, which had so much improved as to exceed the French in beauty and richness; many suits of the gentlemen alone cost upwards of 500*l*.

Between ten and eleven the royal family proceeded to the great ball-room, where a magnificent banquet was prepared, and supped in public. The table was covered with the choicest dainties, and the dessert was sumptuous, representing a garden in the old style, with terraces, fountains, grottoes, &c.; and in the centre the temple of Hymen. When the royal family left the table, the dessert was divided among the spectators, chiefly composed of the nobility and persons of quality.

The bride being conducted to her bedchamber, and the bridegroom to his closet, the Duke of Cumberland performed the ceremony of undressing the prince, and his majesty did him the honour to put on his shirt. The same ceremony was performed by the princesses for the bride, who being in bed in a rich undress, his majesty entered the room, followed by the prince in a robe de chambre of silver stuff, and cap of the finest lace. At a late hour the company was admitted to see the bride and bridegroom sitting up in bed, surrounded by all the royal family.

The harmony that had so long subsisted, with but little serious interruption, in the royal family, experienced a sudden and a serious shock in the month of July 1737. It has been before stated, that the whole of the royal family had apartments in St. James's Palace. At this period their majesties and the royal family resided at Hampton Court. On Saturday, 31st July, the Princess of Wales was

there seized with the pains of childbirth, and the prince, who had long deported himself disrespectfully to his royal parents, without the most distant intimation of his intention to their majesties, hurried his wife at eight o'clock in the evening from the palace to St. James's, where, at eleven o'clock, she was delivered of a princess. At half-past ten, his royal highness sent a page to Hampton Court to mention the state of the princess to their majesties, whose surprise and consternation at this news induced the queen to leave Hampton Court in the middle of the night, and set off for St. James's, where she did not arrive until four o'clock. Her majesty was accompanied by the Duke of Grafton, Lord Harvey, and several ladies of the bedchamber. After remaining about two hours at St. James's, her majesty returned to Hampton Court.

On the 29th of August, at eight o'clock in the evening, the young princess was baptized by the name of Augusta by the Archbishop of Canterbury. The king and queen, and the Duchess-dowager of Saxe-Gotha, were sponsors by proxy. The royal infant was in a magnificent cradle, elevated on steps beneath a canopy of state, and was afterwards laid in the nurse's lap upon a rich cushion embroidered with silver. The Princess of Wales had on an exceedingly rich stomacher, adorned with jewels, and sat upon her bed of state, with the pillars richly adorned with fine lace embroidered with silver. The Prince of Wales was present, and richly dressed, attended by the lords of his bedchamber.

The font and flagons for the ceremony were those that had been used for royal christenings for many centuries, and were brought from the Tower.

His majesty's indignation at this mark of disrespect to his royal person was soon publicly manifested. A letter was sent to the Prince of Wales, written by the offended king, and delivered to his royal highness by the Dukes of Grafton and Richmond, and the Earl of Pembroke, which, after adverting to her royal highness's removal from Hampton Court, concludes: "It is my pleasure that you

" leave St. James's with all your family, when it can be done without prejudice
" or inconvenience to the princess."

Circular letters were sent on this occasion to all privy-counsellors, peers, peeresses, bishops, judges, foreign ministers, officers of the army, navy, &c.; and the guards were discharged from doing duty at his royal highness's court at Carlton-House. The apartments that had been occupied by the Prince and Princess of Wales at St. James's, were given by his majesty to the Duke of Cumberland.

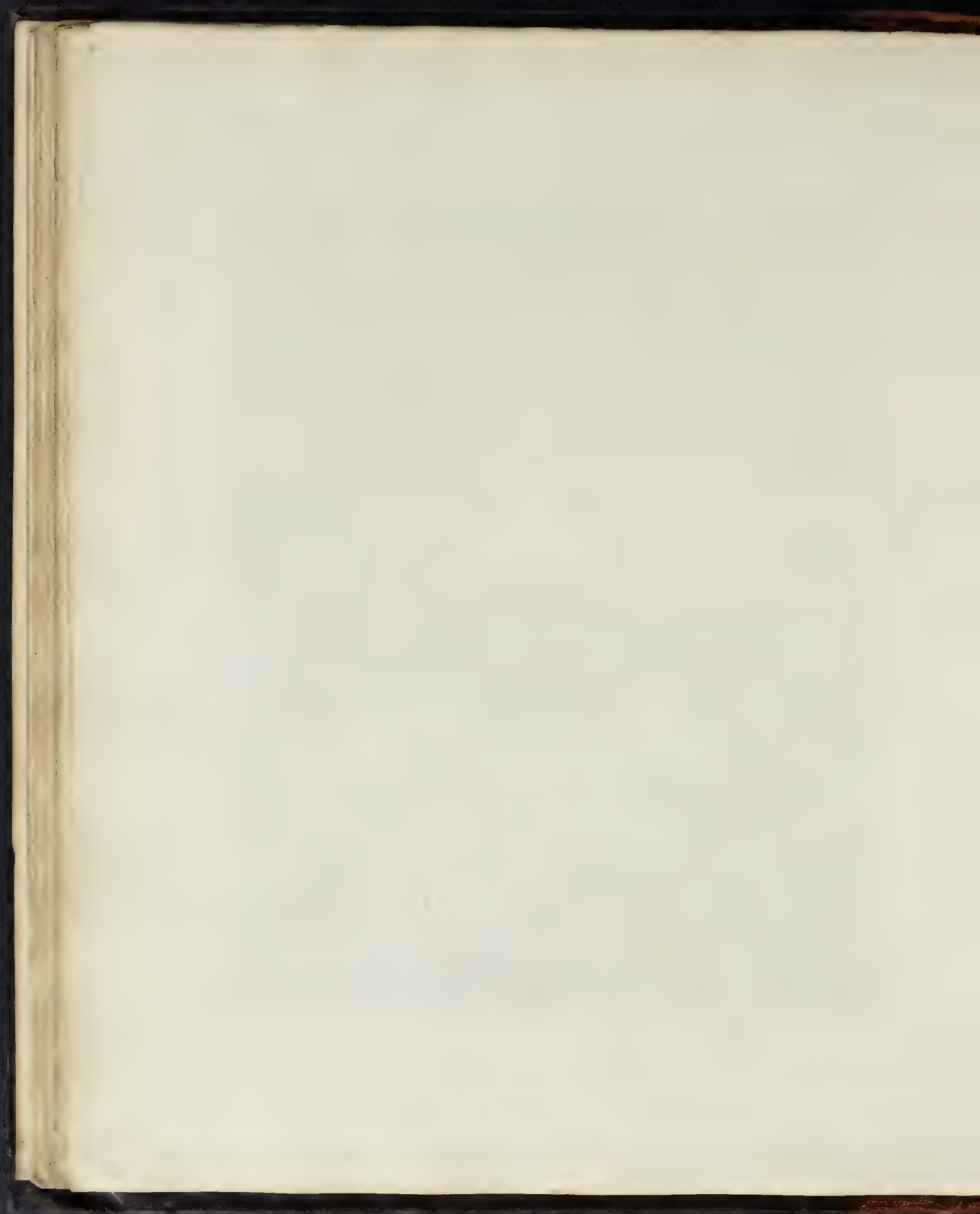
In conformity to this peremptory order, on the 12th September the young Princess Augusta was carried in her nurse's lap from St. James's Palace, and their Royal Highnesses the Prince and Princess of Wales set out soon after for their house at Kew.

The month of November of this year commenced at the court of St. James's with gaiety, but ended with sadness; for the ball-room at the palace still displayed its splendour until two o'clock in the morning of the first of that month. The anniversary of his majesty's birthday, which happened on a Sunday, was not celebrated until the next day*: hence the festivities were protracted until the coming in of November. On this occasion there was a great assemblage of British and foreign nobility, and other distinguished personages who espoused the cause of the sovereign. The ball was opened by his Royal Highness the Duke of Cumberland and the Princess Amelia. His majesty had now entered the fifty-fifth year of his age.

On the 9th, her majesty having walked to her library in the park, and breakfasted there, was taken suddenly ill on her return to the Palace of St. James, with a complaint that was erroneously believed to be the gout in her stomach. Her illness was so violent, that bleeding and several other remedies were applied

* His majesty was born the 30th October, 1683.





in vain; for necessity at last disclosed the secret, which had until then been concealed and unknown. Means best suited to the real malady* were then tried, but, alas! too late. Her majesty fell a victim to her delicacy, and she died at St. James's, at eleven o'clock on the night of Sunday, the 20th November, 1737, in the fifty-fifth year of her age.

Alluding to this subject, the prime minister, in a letter to his brother, pathetically observes: "In this fatal crisis nothing can be said, but we must truly lament what we scarce dare to think of. But will it ever be believed, that a life of this importance (when there is no room for flattery) should be lost, or run thus near, by concealing human infirmities?"

Her majesty had been represented as wanting in forgiveness, by not seeing the Prince of Wales during her illness; and Pope, in two satirical lines, to please the partisans of the misguided prince, of whom that distinguished poet was one, meanly assisted in propagating the unjust calumny. But this is removed on the authority of Sir Robert Walpole, by whom she sent her blessing and forgiveness to her son; adding, that she would have seen him with pleasure, but prudence in regard to the king forbade the interview.

"One part of her conduct," says an elegant writer†, "which reflects the highest honour upon her memory, was her maternal attention to her children, and particularly to her daughters. She superintended their education, directed their behaviour, formed their manners, and tempered her reproofs with a mixture of proper severity and kindness, which rendered her equally beloved and respected."

It is said that the sensibility expressed by the king for her majesty during her illness was indescribably great. He watched by her bed with the most anxious affection and constancy, and would scarcely take any rest until she

* Hernia.

† Archdeacon Coxe.

expired. Subsequent to the funeral, his majesty's mind becoming more tranquil, he comforted himself by recounting her virtues and recalling her actions to his recollection. About ten days after her majesty's death, Mr. Walpole, who had just returned from Holland, was with the princesses in their apartment; his majesty entered, and the princesses retired. When alone with his minister, the afflicted king burst into tears, and, with "agonies and sobs," expatiated on the "inimitable" virtues of his royal consort who was now no more, and particularly dwelt upon the great relief which he derived from her dispassionate judgment and calm dignity in governing his people.

Some time after the death of the queen, before his usual time of rising, his majesty observed to Baron Brinkman, one of his household, "I hear you have a picture of my wife which she gave you, and which is a better likeness than any in my possession; bring it to me." The baron obeyed, and presented it to the king, who was deeply affected on beholding this faithful image of his beloved Caroline. "It is very like," said his majesty; "put it upon the chair at the foot of my bed, and let it remain till I ring the bell." He then indulged alone in the melancholy contemplation of her picture for two hours, when ringing the bell, the king desired it to be taken away, observing as it was removed, "I never yet saw the woman worthy to buckle her shoe."

On Thursday, the 8th of May, 1740, another royal marriage was celebrated at the Chapel Royal St. James's, with the usual splendid ceremonies, between the Princess Mary and the Prince of Hesse, the Duke of Cumberland being his proxy. After the ceremony there was a grand ball at the palace, which was opened by his Royal Highness the Duke of Cumberland and her Royal Highness the Princess of Hesse.

The unhappy coolness that had so long subsisted between his Majesty George II. and his son the Prince of Wales, and which had been protracted by

a faction of evil advisers of his royal highness, happily terminated in the month of February 1742. On Wednesday, the 17th of this month, several messages passed between the royal parties; and on the 18th his royal highness waited on his majesty at St. James's, and met with a most gracious reception. Tidings of this happy reconciliation were rapidly spread, and the greatest joy was manifested in every part of the kingdom at the much desired event.

The celebration of his majesty's birthday was appointed to be observed at St. James's in the year 1746. At night, there was a grand and brilliant ball, which was opened by the Princess of Wales; the Duke of Cumberland danced minuets with her royal highness and the Princesses Amelia and Augusta. Prince George, our present honoured sovereign, then in his tenth year, and Prince Edward, afterwards Duke of York, brother to his majesty, then in his ninth year, danced at this ball.

The king's birthday, on the 3d March, 1752, the celebration of which had been postponed from the preceding November in consequence of the deaths that had lately happened in the royal family, was observed with unusual splendour at St. James's. His Royal Highness Frederic-Lewis Prince of Wales being deceased, our present gracious king, then created Prince of Wales, went to the court of his grandfather in great state, and opened the ball with his sister the Princess Augusta.

His royal highness went in a magnificent new carriage, dressed in a scarlet velvet coat with blue velvet cuffs, and waistcoat of the same, enriched with silver lace.

Such was the desire to see the prince at court, that all the streets leading to the palace were so crowded with carriages that it was difficult to pass. Indeed the hopes of the nation were never more generally directed to an heir apparent, than to this Prince of Wales; whose unassuming dignity, profound respect for

the king his grandfather, and filial duty and regard for his widowed mother, had already won him the affection of the people he was destined to govern. Mr. Burke, in his well drawn character of King George II. soon after his death, pays a becoming compliment to the amiable grandson of the monarch. "He had the satisfaction," says the orator, "to see in his successor, what is very rare—the most affectionate, the most dutiful acquiescence to his will."

After the death of Frederic Prince of Wales, the heir apparent resided entirely with the princess-dowager his mother, who was permitted by the generous consideration of George II. to superintend the education of the prince; although her royal highness was not a favourite of his majesty, and a powerful faction endeavoured to persuade the king to take the prince from her governance. The princess-dowager's maternal solicitude and good sense were sufficiently conspicuous in the discharge of the important trust, no less than that of forming the mind of a prince who was to govern a mighty kingdom.

Lord Harcourt and Dr. Hayter Bishop of Norwich were appointed governor and preceptor, and Mr. Stone sub-governor, to his royal highness. A dispute originating in a faction induced the king to accept the resignation of his lordship and the bishop, when Lord Waldegrave was appointed governor, and Dr. Thomas Bishop of Peterborough preceptor. Under these distinguished persons the royal pupil made rapid improvement in every branch of study that could fit him to reign. The dowager-princess invited the learned and pious Dr. Stephen Hales into her family, to inculcate into the mind of the prince the important principles and obligations of religion. The virtuous, affectionate, and amiable disposition of the prince realized the fond hopes of the parent, and left her no other anxiety, than the dread of his mixing with the young nobility, too many of whom were of habits that ill accorded with the morality of her son. Hence his acquaintances were almost circumscribed to the limited circle of Leicester-House; but

before the death of the king, the Prince of Wales was allowed to hold his court at Saville-House.

His Majesty George II. dying on the 24th October, 1760, the Prince of Wales was proclaimed the next day, Sunday at noon, by the title of George III.; the officers of state, nobility, and privy-counsellors, with others, being present, all on foot in front of his house.

His Majesty, at the death of his grandfather, resided at Saville-House in Leicester-square, where, four days after his accession, the lord mayor, aldermen, and recorder of the city of London waited upon his Majesty with an address of gratulation and condolence.

The court was immediately removed to St. James's Palace, the king having issued an order for holding a drawing-room there every Thursday and Sunday. The apartments prepared for his Majesty were those which King William occupied. His Royal Highness the Duke of Cumberland removed from the palace to Schomberg-House, Pall-Mall; the Princess Amelia to Sir Richard Littleton's in Cavendish-square, and the Countess of Yarmouth to a house in Dover-street. The Princess-dowager of Wales then resided at Carlton-House.

The melancholy event of the sudden death of the king* occasioned much consternation at the court. The Prince of Wales was then at Kew, and Mr. Pitt (afterwards Lord Chatham) was deputed by the council to announce the sad news to the new sovereign, who immediately proceeded to town, and commanded the council, which was then assembled at Saville-House, to attend him at Carlton-House, where his Majesty transacted public business.

It had been feared that the prince, from his retired life, would not have entered upon the duties of government with that unreserved openness which is

* His Majesty George II. died suddenly at Kensington, the account of which event will appear in the history of that palace.

usually attained by living more in the world. His Majesty, however, soon removed these fears, by commencing the administration of public affairs with a firmness and soundness of judgment, that surprised even those who knew him best.

At the court at St. James's an extraordinary council was held on the 8th July, 1761, and most numerous attended; at which his Majesty announced his intention of marrying the Princess Charlotte of Mecklenburg-Strelitz; "a princess," to quote his Majesty's own words, "distinguished by every eminent virtue and amiable endowment, whose illustrious line has constantly shewn the firmest zeal for the Protestant religion, and a particular attachment to my family." The privy council immediately solicited his Majesty to publish this declaration; which he accordingly did.

The princess had deservedly acquired distinction for her talents and humanity, by a letter which she had written to the great King of Prussia in behalf of her suffering countrymen, the subjects of her cousin the Duke of Mecklenburg-Schwerin. This letter having been handed about among the higher circles in Germany, found its way to the court at St. James's, and is said to have first excited a tender sentiment in the breast of the British sovereign in favour of its amiable author.

The following is a copy of the letter of the Princess Charlotte of Mecklenburg-Strelitz, to his Majesty the King of Prussia.

" May it please your MAJESTY,

" I am at a loss whether I shall congratulate or condole with you on your late victory; since the same success that has covered you with laurels, has overspread the country of Mecklenburg with desolation. I know, sire, that it seems unbecoming my sex, in this age of vicious refinement, to feel for one's country, to lament the horrors of war, or wish for the return of peace.

" I know you may think it more properly my province to study the arts of
" pleasing, or to turn my thoughts to subjects of a more domestic nature: but
" however unbecoming it may be in me, I cannot resist the desire of interceding
" for this unhappy people.

" It was but a very few years ago that this territory wore the most pleasing
" appearance. The country was cultivated, the peasant looked cheerful, and
" the towns abounded with riches and festivity. What an alteration at present
" from such a charming scene! I am not expert at description, nor can my fancy
" add any horrors to the picture: but surely even conquerors themselves would
" weep at the hideous prospect now before me. The whole country, my dear
" country, lies one frightful waste, presenting only objects to excite terror, pity,
" and despair. The business of the husbandman and the shepherd is quite
" discontinued: the husbandman and the shepherd are become soldiers them-
" selves, and help to ravage the soil they formerly occupied. The towns are
" inhabited only by old men, women, and children; perhaps here and there a
" warrior, by wounds or loss of limbs rendered unfit for service, left at his door;
" his little children hang round him, ask a history of every wound, and grow
" themselves soldiers before they find strength for the field. But this were
" nothing, did we not feel the alternate insolence of either army as it happens
" to advance or retreat. It is impossible to express the confusion even those
" who call themselves our friends create. Even those from whom we might
" expect redress, oppress us with new calamities. From your justice therefore
" it is that we hope relief; to you even children and women may complain,
" whose humanity stoops to the meanest petition, and whose power is capable
" of repressing the greatest injustice.

" I am, sire," &c.

Arrangements having been made for conveying the princess to England, the fleet prepared to convoy her serene highness, commanded by Lord Anson, put to sea from England on the 8th August, 1761; and on the 14th the lords and ladies sent on this important embassy arrived at the court of Mecklenburg-Strelitz. The next day the Earl of Harcourt performed the ceremony of asking her serene highness in marriage for the king his master, and the signing of the contract was announced by the discharge of artillery. A splendid dinner ensued: at one table sat her serene highness, her aunt* and sister; his serene highness the reigning duke, the brother of the princess, dined at another large table in the saloon, at which were the English minister, several of the nobility, gentlemen and ladies. Four tables of one hundred and sixty covers were served in other apartments. In the evening the castle was illuminated with upwards of forty thousand lamps. On the 16th were another grand festival and entertainments, when the splendour of the court of Mecklenburg-Strelitz excited the admiration of the embassy.

On the 17th her highness, accompanied by her brother, left Strelitz amidst the tears and prayers of all ranks, and the blessings of the poor in particular, to whom she had been a zealous friend and benevolent patroness. Such was the esteem of the King of Prussia for the princess, that she was attended by a Prussian guard, with an order that no post-money should be received for any horses or carriages belonging to her suite, in her passage through the Prussian territory.

The yacht which conveyed her serene highness was named the *Royal Charlotte*, which with the fleet put to sea on the 18th. The yacht was embellished with a profusion of carving and gilding, was superbly fitted up, and manned

* The father and mother of the princess were dead, the latter but a short time before this marriage.

with chosen sailors, in a scarlet uniform, provided at his Majesty's private expense. After encountering three storms, often in sight of the English coast, and once in danger of being driven upon the coast of Norway, the amiable princess happily arrived at Harwich on the 6th of September.

Mr. Walpole, in a letter to the Hon. Henry Seymour Conway, written the day after the royal marriage, gives a lively description of the route of her Majesty from Harwich to St. James's Palace. There are some passages in this interesting epistle written with his usual levity, but when it is considered that Mr. Walpole was no *courtier*, and the letter was private, the sentiments in favour of the object of his Majesty's regard must be received as a genuine compliment due to her serene highness.

“ ARLINGTON-STREET, Sept. 9, 1761.

“ The date of my promise is now arrived, and I fulfil it with great
 “ satisfaction, for the queen is come; I have seen her, have been presented to her,
 “ and may go back to Strawberry. For this fortnight I have lived upon the
 “ road between Twickenham and London: I came, grew impatient, returned;
 “ came again, still to no purpose. The yachts made the coast of Suffolk last
 “ Saturday, on Sunday entered the road of Harwich, and on Monday morning
 “ the king's chief eunuch, as the Tripoline ambassador calls Lord —*, landed
 “ the princess. She lay that night at Lord Abercorn's at Witham, the Palace
 “ of Silence; and yesterday at a quarter after three arrived at St. James's. In
 “ half an hour one heard of nothing but proclamations of her beauty; every
 “ body was content, every body pleased. At seven one went to court. The
 “ night was sultry. About ten the procession began to move towards the chapel,
 “ and at eleven they all came up into the drawing-room. She looks very sen-
 “ sible, cheerful, and is remarkably genteel. Her tiara of diamonds was very

* Lord Anson.

" pretty; her stomacher sumptuous; her violet-velvet mantle and ermine so heavy that * * * *. You will have no doubts of her sense by what I shall tell you. On the road they wanted her to curl her toupet: she said she thought it looked as well as that of any of the ladies sent to fetch her; if the king bade her, she would wear a periwig, otherwise she would remain as she was."

The writer adds, that when her serene highness " caught the first glimpse of the palace, she turned pale." The Duchess of Hamilton, who was in the carriage with her highness, smiled, and encouraged the royal maiden. When the coach stopped, her highness alighted " with spirit," says the writer, " and has done nothing but with good-humour and cheerfulness. She talks a great deal—is easy, civil, and not disconcerted. At first when the bridesmaids and the court were introduced to her, she said, ' Mon Dieu, il y en a tant, il y en a tant!' She was pleased when she was to kiss the peeresses; but Lady Augusta was forced to take her hand and give it to those who were to kiss it, which was prettily humble and good-natured. While they waited for supper, her highness sat down, sung and played. Her French is tolerable; she exchanged much both of that and German, with the king, the duke, and the Duke of York. They did not go to bed till two. To-day was a drawing-room; every body was presented to her * * * *. The king looked very handsome, and talked to her continually with great good-humour." A very remarkable sentence follows, which is no mean proof of the discernment of Mr. Walpole, as a long and memorable period of connubial happiness has blessed the reign of our honoured king and queen. "*It does not promise as if they two would be the two most unhappy persons in England.*"

" The bridesmaids, especially Lady Caroline Russel, Lady Sarah Lenox, and Lady Elizabeth Keppel, were beautiful figures; with neither features nor air, Lady Sarah was by far the chief angel. The Duchess of Hamilton was

" almost in possession of her former beauty to-day ; and your other duchess, " your daughter, was much better dressed than ever I saw her. Except a pretty " Lady Sutherland, and a most perfect beauty, an Irish Miss Smith, I don't " think the queen saw much to discourage her * * * *. You don't presume to " suppose we are thinking of you, and wars and misfortunes and distresses, in " these festival times. Mr. Pitt himself would be mobbed if he talked of any " thing but clothes and diamonds and bridemaids."

Her serene highness alighted at the garden-gate of St. James's Palace, where she was received by all the royal family. The Duke of York handed her highness out of the carriage when she met the king in the garden, to whom, as she was making her obeisance, his Majesty, with the utmost affection, raised her up, saluted her, and led her into the palace, where she dined with his Majesty, the princess-dowager, the queen-mother, and the royal family.

After dinner, her serene highness was led by his Majesty to the gallery and other apartments of the palace fronting the park, to be seen from the windows by the public.

In the evening the nuptial procession moved to the Royal Chapel: that of the bride's first, her highness being supported by the Duke of York and Prince William; her train borne by ten unmarried daughters of dukes and earls. The lord chamberlain and vice-chamberlain, with the heralds, returned to wait upon his Majesty, whose procession then advanced. The marriage ceremony was performed by the Archbishop of Canterbury. The Duke of Cumberland gave her to his Majesty, and immediately on joining their hands, the sacred event, so auspicious to England, was announced by the discharge of the artillery in the park and at the Tower of London.

The ceremony of the coronation of their Majesties was performed on the 22d of September, in Westminster Abbey. Westminster Hall, the ancient ban-

queting-room of our sovereigns, was also prepared for the event. The courts of judicature were taken away from the hall, the stone floor was boarded, magnificent canopies and triumphal arches were raised, and galleries were erected for the accommodation of the spectators. A platform was raised from the hall to Westminster Abbey, and all the houses within sight of the procession were faced with scaffolding and crowded with spectators, as was the inside of the abbey on each side up to the choir.

A circumstance occurred during the ceremony that marks the awful reverence with which this youthful monarch stood before the altar in the sacred temple of the King of Kings, and is a memorable contrast to the audacious impiety of the late tyrant of France*.

When his Majesty, after being crowned, was about to receive the holy sacrament, he asked the Archbishop of Canterbury, whether he ought not to take off the crown. His grace replied, that the ordinance of the church made no mention of that observance, and therefore his Majesty might use his own pleasure. The king then took the crown from off his head, and received the sacrament with the pious humility of a true christian.

Their Majesties and the Princess-dowager of Wales went in sedans, in the morning, through the park from St. James's Palace, and the royal family and their attendants in carriages, to Westminster Hall, from whence a most magnificent procession was formed, which proceeded to the abbey.

After the ceremony of the coronation, the procession returned to Westminster Hall, where a grand banquet was prepared for the entertainment of their Majesties, the royal family, &c. The hall was illuminated with three thousand wax-tapers; the galleries were crowded with spectators splendidly dressed, which

* The ex-emperor, it must be well remembered, at his coronation rudely snatched the crown from the hands of his holiness the head of the church of Rome.

uniting with the general grandeur of the scene, produced a most imposing spectacle.

In returning from the abbey, the great diamond dropped from the crown of his Majesty, which being immediately missed, was found and restored to its place. The procession was closed by three Mahomedan ambassadors, who happened to be in England, and walked in the rich costume of their country.

As no rehearsals are usual previously to these grand spectacles, it could not surprise if some important points were neglected or ill contrived. In the morning, they had forgotten to bring the chairs of state and their canopies for the king and queen, and even the sword of state: hence the lord mayor's sword was used, and the ceremony was suspended till noon. By a mistaken compliment intended for their Majesties, the hall was not illuminated till their return; so that the feathers of the knights, as they entered, assumed a funereal appearance.

"Lady Kildaire, the Duchess of Richmond, and Lady Pembroke," says a noble author, "were the capital beauties; Lady Harrington the finest figure at a distance; old Westmoreland the most majestic. Some of the peeresses were dressed overnight, slept in arm-chairs, and were watched and awakened if they tumbled their heads. Old Lady Townshend said, 'I should like to see a coronation.' She was answered by a beau, 'Why, madam, you walked at the last.'—'Yes, child,' said she, 'but I saw nothing of it: *I only looked to see who looked at me.*'"

It is known that hundreds of ladies in the city of London had their heads dressed on the evening preceding the coronation, and walked at midnight, all carriages being occupied, over London bridge, through St. George's Fields, recrossing the Thames over Westminster bridge, to take their places in the houses and on the scaffolds near Westminster Hall. Many garrets were let to parties at fifty guineas each; indeed such was the general desire to see the pro-

cession, that no seat could be obtained for less than one guinea, and several parties hired apartments at the rate of five guineas for each individual sitting.

On the 12th of August, 1762, at seven o'clock in the evening, her Majesty was safely delivered of a prince in St. James's Palace. Her Majesty felt indisposed about two o'clock in the afternoon, when an express was sent to the princess-dowager, who arrived at the palace at four. Orders were sent to the great officers of state, who immediately attended. The Archbishop of Canterbury, the Dukes of Devonshire and Rutland, the Lords Hardwicke, Huntingdon, Talbot, Halifax, Bute, and Masham, and all the ladies of the bedchamber and the maids of honour, were present. Her Majesty's midwife was Mrs. Draper; but Dr. Hunter remained in waiting, lest the services of his medical skill should be wanting. The person who communicated the joyful news to the king of the birth of an heir apparent, and of her Majesty's safety, received a present of five hundred pounds.

Immediately on the announcement of this event, whilst the cannons were firing in the park, a long train of waggons, guarded by grenadiers, was passing down St. James's-street, containing the treasure of the *Hermione* frigate, one of the richest captures recorded in the annals of the British navy. His Majesty and the nobility were invited to the windows over the gateway of the palace, to view the cheering procession, and joined in the acclamations of the populace.

For the gratification of the public, it was announced, before the young prince was twelve days old, that his royal highness was to be seen at St. James's from one until three o'clock on drawing-room days.

It is remarkable that the birth of the Prince of Wales should have happened, reckoning by the old style*, exactly forty-eight years from the accession of the present royal family, under whom, by the direction of Divine Providence, the

* The accession of George I. took place August 1, 1714.

inhabitants of these islands have enjoyed so envied a portion of liberty, security, and happiness.

The first creation of the title of Prince of Wales in the royal family of England, occurred in the reign of Edward I. This sovereign, to conciliate the affections of the Welch, whom he had subdued, removed his queen Eleanor to Caernarvon castle in North Wales; in which place, on the 25th April, 1284, she was delivered of a son. On this the sagacious Edward summoned the Welch barons, and demanded if they would be willing to subject themselves to a native prince. Happily they consented, and having sworn to yield him obedience, he nominated the royal infant, in a subsequent charter, Edward Prince of Wales; since which auspicious event, the eldest son and heir apparent of the King of England has retained that title.

The following is a list of the princes who have borne the title of PRINCE OF WALES.

1. Edward of Caernarvon, son of Edward I. afterwards King Edward II.
2. Edward of Windsor, son of Edward II. afterwards Edward III.
3. Edward the Black Prince, son of Edward III. who died during the life of his father.
4. Richard of Bourdeaux, son of the Black Prince, afterwards Richard II.
5. Edward of Monmouth, son of Henry IV. afterwards Henry V.
6. Henry of Windsor, son of Henry V. afterwards Henry VI.
7. Edward son of Henry VI. murdered by Richard Duke of Gloucester.
8. Edward son of Edward IV. afterwards Edward V. murdered by order of his uncle Richard Duke of Gloucester.
9. Edward son of the Duke of Gloucester (Richard III.), who died in his father's lifetime.
10. Arthur eldest son of Henry VII. who also died during the life of his father.

11. Henry second son of Henry VII. afterwards Henry VIII.
12. Edward son of Henry VIII. afterwards Edward VI.
13. Henry eldest son of James I. who died during the life of his father.
14. Charles second son of James I. afterwards Charles I.
15. Charles son of Charles I. afterwards Charles II.
16. James (pretended son of James II.) acknowledged in 1688, but subsequently abjured.
17. George son of George I. afterwards George II.
18. Frederic-Lewis son of George II. who died during the life of his father.
19. George-William-Frederic son of Frederic-Lewis, our present honoured sovereign.
20. George-Augustus-Frederic, regent of the united kingdom.

The last Prince of Wales, excepting his present Royal Highness, who was born during the reign of his father, was Prince Charles, afterwards Charles II. now (1817) one hundred and eighty-seven years since.

On the evening of the 1st October, 1766, her Royal Highness the Princess Caroline-Matilda, youngest sister of his present Majesty, was married in the Chapel Royal St. James's to his Danish majesty, the Duke of York acting as proxy. The morning after the ceremony, this ill-fated princess quitted the princess-dowager her mother, with whom she had resided at Carlton-House, and after taking leave of the royal family, immediately prepared to embark for Denmark. She was attended by his Royal Highness the Duke of Gloucester, Lady Mary Boothbey, and Count de Bothmar her vice-chamberlain, and suite, in carriages escorted by parties of light horse, horse-grenadiers, and life-guards. Her marriage portion was 100,000*l*.

In the month of August 1768, the King of Denmark arrived at St. James's Palace, on a visit to his Majesty George III. The royal visitor travelled under

the title of the Prince of Travendahl; a suite of apartments was prepared for his reception in St. James's Palace. He was attended by his minister Count Bernstorff, and other state officers, with a numerous household. A few days after his arrival, all the great officers of the English court, the foreign ministers, and the principal nobility dined with his Danish majesty at this place. The grand sideboard displayed on this occasion the magnificent plate of Henry VIII. which had not been used but at the royal coronation banquets; being at other times deposited in the Jewel-Office at the Tower of London. The tables for the royal visitor and his household were maintained at the expense of the King of England, and cost daily upwards of one hundred pounds.

After remaining several weeks at St. James's, his Danish majesty, in return for the many civilities and attentions that had been paid to him by the English, gave a magnificent masqued ball at the King's Theatre in the Haymarket, at which three thousand persons of distinction were present.

In the month of October, the King of Denmark took leave of their Majesties, and previously to his departure from St. James's made several munificent presents; among others, to the Lords Hertford and Talbot, each a ring of the value of 1500 guineas, and 1000 guineas to be distributed among the domestics at the palace; also an elegant gold box, studded with diamonds, to Mr. Garrick, desiring that great master of the dramatic art to accept it in testimony of his majesty's admiration of the actor's extraordinary talents.

The same year the two young Princes of Mecklenburg-Strelitz, brothers to the Queen of Great Britain, arrived from Germany at St. James's Palace, which was appointed for their residence during their stay in London.

A splendid court was held at St. James's in August 1770, at which the Prince of Hesse d'Armstadt, with his family, was presented to their Majesties, and received with peculiar marks of attention. When the ceremonies were con-

cluded, her Majesty, with the most refined delicacy, presented the young princess with a valuable diamond necklace. After shewing the jewels to her serene highness, the queen requested permission to place them upon her neck, which honour was politely accepted; when adjusting the clasps, her Majesty declared they became her so well, that she hoped her highness would wear them in remembrance of her affectionate regard.

The other most interesting events relating to the royal family that have occurred within the walls of this palace, are the baptisms of the children of their Majesties; the great council-chamber having been appropriated for that sacred service, and the Archbishop of Canterbury appointed to perform the ceremony.

The suite of apartments in St. James's Palace next Cleveland-row, was in 1795 prepared to receive her Royal Highness the Princess Caroline-Amelia-Elizabeth of Brunswick, who arrived in London and took possession of them on the afternoon of the 5th of April in that year, preparatory to her marriage with his Royal Highness the Prince of Wales.

On the evening of the 8th of the same month, the solemnity of the marriage of their royal highnesses was performed in the Chapel Royal by the Archbishop of Canterbury. The processions to and from the chapel were formed of the principal officers of state; the Bride, in her nuptial habit with a coronet, being led by his Royal Highness the Duke of Clarence, with her train supported by four unmarried daughters of dukes and earls, and attended by the ladies of her own household. On entering the chapel, her highness was conducted to the seat prepared for her near her Majesty's chair of state; when the master of the ceremonies and the gentleman usher retired to the places assigned them, whilst part of the procession returned for the bridegroom.

The Bridegroom's procession entered in the same order, with the addition of the officers of the household of his royal highness, who appeared in his collar of

the order of the Garter, supported by two unmarried dukes. His royal highness being conducted to his seat in the chapel, the procession returned for their Majesties, who entered accompanied by the princes of the blood royal, the two archbishops, the lord high chancellor, and other great officers of state; his Majesty, in the collar of the order of the Garter, preceded by the sword of state, borne by the Duke of Portland. Her Majesty followed, supported by her lord chamberlain and master of the horse, attended by their royal highnesses the princesses her Majesty's daughters, the Duchess of York, the Princess Sophia of Gloucester, and their attendants, the gentlemen ushers, the ladies of the bed-chamber and maids of honour.

On entering the chapel, their Majesties took their seats on the chairs of state on the *haut-pas*, the bridegroom and bride theirs, and the rest of the royal family, the officers of state, and others forming the procession, proceeded to their appointed places. At the conclusion of the ceremony, which was solemnized by the Archbishop of Canterbury, their Majesties and the procession returned in the same order, and filed off in the privy-chamber; their Majesties, the bridegroom and bride, with the royal family, proceeding to the levee-chamber, where the registry of the marriage was attested with the usual formalities. After which the procession continued into the lesser drawing-room; and their Majesties, with the royal pair, the princes and princesses, passed into the great council-chamber; where the great officers, nobility, foreign ministers, and other persons of distinction paid their compliments on the occasion. The evening concluded with splendid illuminations.

On the night of the 21st of January, 1809, part of St. James's Palace was consumed by an accidental fire, which nearly destroyed the whole south-east angle, the most interesting and picturesque part of the ancient structure, and comprehending the king's and the queen's private apartments, those occupied by

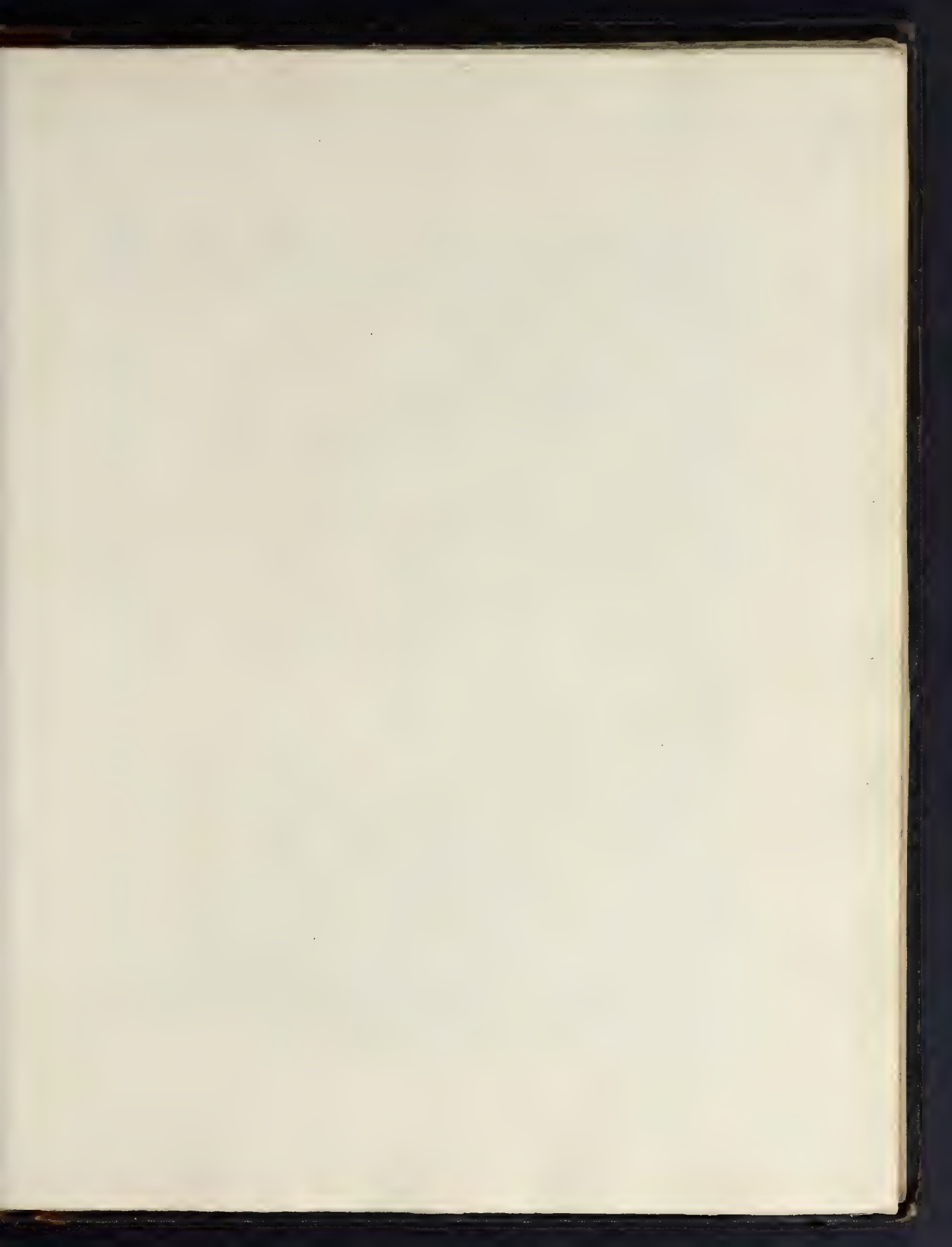
the Duke of Cambridge, some of the old state apartments, together with the French and Dutch chapels. Since which event the palace has not been visited by their Majesties but on a few public occasions; the courts of late having been held at her Majesty's palace of Buckingham-House, or at Carlton-House, the palace of his Royal Highness the Prince Regent.

The exterior of St. James's Palace has suffered in appearance by every alteration that it has undergone since the Restoration. Before that period, it was principally of the mixed style of Gothic which characterized the structures of the age of Henry VIII. It was much improved by Charles I. but sadly deformed by Charles II. and William III.; and every subsequent external alteration has tended to destroy its original character. The entrance to this palace, with its ancient gate and quadrangle, alone remain the venerable specimens of its former grandeur.

END OF THE HISTORY OF ST. JAMES'S PALACE.



THE
HISTORY
OF
THE ROYAL RESIDENCE
OF
Carlton-House.





THE
HISTORY
OF
Carlton-House.

NOTWITHSTANDING the extensive alterations and improvements which this structure has experienced under the direction of its present royal possessor, the Prince Regent of the united kingdom, which have changed its character from that of a plain mansion, to the magnitude and splendour of a palace; it yet assumes no other than its original title—CARLTON-HOUSE.

This estate formerly belonged to the Earl of Burlington, a nobleman whose scientific knowledge of architecture not only added lustre to his high rank, but would have done honour to a professor of that sublime art. The house, with all its appendages, had been presented, in the month of June 1732, to the Countess-dowager of Burlington, his lordship's mother; although it appears that an arrangement was made, within the same year, for a transfer of the property for the uses of his Royal Highness Frederic-Lewis Prince of Wales, father of his present Majesty. The Earl of Chesterfield was entrusted with the negotiation, who (on the authority of Berrington's *Evening Post* of December 23, 1732,) paid to the Earl of Burlington 7000*l.* as "part of the purchase-money for "Carlton House and Gardens." Subsequently the houses that stood before the building were surveyed, and their leases having nearly expired, they were purchased and pulled down, which afforded the space that now so elegantly opens the view to Pall-Mall.

Flitcroft was commissioned to make the necessary alterations to the house, for the reception of his royal highness, her royal highness the princess his consort and family; and the skill of Kent was employed in the improvement of the grounds, which extend to St. James's park. This celebrated landscape-gardener designed a cascade in the garden, where a saloon was erected in 1735, paved with Italian marble, brought to England by Lord Bingley and George Bubb Dodington, Esquire. The inside of this building was adorned with painting and sculpture, and furnished with suitable magnificence; the chair of state alone costing 500*l*. Near the saloon was an elegant bath, completely lined with marble. The grounds were ornamented with statues, among which were two sculptured by Rysbrack, representing Alfred the Great and Edward the Black Prince, which were placed on marble pedestals, with the following inscriptions:

“ ALFREDO MAGNO, Anglorum reipublicæ libertatisque fundatori, justo, forti, bono, legislatori, duci, regi, artium musarumque fautori, eruditissimo patriæ patri, posuit F. W. P. 1735.”

“ EDUARDO EDWARDI TERTII regis filio, optimo, piissimo, Galliæ debellatori, qui, partis strenuè victoriis, modestè et clementer usus laudem: animi alti, benevoli, verecundi, lauru omni triumphali potio**r**em honestioremque merito sibi vindicavit, principi præclarissimo ante cessori et exemplari suo, posuit F. W. P. 1735.”

Within the walls of Carlton-House, Frederic Prince of Wales usually held his court, until within a few days of his royal highness's death; and here, too often, the amiable but misguided prince was surrounded by dependents, some of whom were more distinguished for genius and wit, than for discretion or loyalty to their sovereign; and others, interested politicians who assisted in factious councils, that widened the unhappy breach which separated his royal highness from the king his father. The proceedings of some of these councils, so injurious

to his majesty and the heir apparent, are disclosed in the *Diary* of George Bubb Dodington*, Esquire, who, actuated by the "base motives of avarice, vanity, and selfishness," was induced to quit the service of his old master, his Majesty George II. and prefer the protection of the prince his son: but he was ultimately requited for this perfidy; for he "could not foresee the black cloud which was then preparing to obscure the expected glory of the rising sun."

In an account of a conversation given in the *Diary*, which occurred at Carlton-House on the day succeeding the great shock of an earthquake that agitated the whole metropolis, it is stated, that just as Mr. Dodington arrived to beg an audience of the prince, to complain of a personal grievance (namely, his having been scandalized in a political pamphlet), he was followed by Dr. Lee, who brought "*Old Coram*, with propositions for a *Vagabond Hospital*." With such petulant levity could this courtier *pen* in his own *Diary*, these contemptuous expressions of the venerable founder of an hospital† for deserted infants. Mr. Dodington, however, received no other consolation than a rebuke from the candid prince, who observed, "that every body was infamously abused: he and his father had often been so; and that it could do him no hurt."

His royal highness delighted in social intercourse, and his dinner and supper parties at Carlton-House were frequent and select. Many political measures in which his royal highness was concerned, were settled at these parties. The persons who composed them, and the subjects of discussion, are recorded by Mr. Dodington. In 1749, at one of the dinners were present only the Prince, the Earl of Egmont, Dr. Lee, and Mr. Dodington, who has related the business which called them together: for the accomplishment of which his royal highness

* Afterwards Baron of Melcombe Regis.

† The present flourishing establishment the FOUNDLING HOSPITAL, of which his Royal Highness the Prince Regent is president.

proposed three several methods that had been communicated to him, but recommended one in particular; which they decided to be "the greatest, most popular, and the best." His royal highness "came heartily into it," gave them his hand, and made them take hands with each other, to stand by and support it.

On the day previously to opening the session of parliament, in the same year, another political dinner was given at Carlton-House, at which were present the Prince, the Earls of Carlisle and Egmont, Lord Chief Justice Willes, Lord Baltimore, Sir John Rushout, Sir Thomas Bootle, Dr. Lee, Messrs. Gibbon, Henley, Nugent, and Dodington, who agreed not to oppose the address, &c. &c. About this time the latter gentleman had an interview with the Prince of Wales at Carlton-House, relating to the celebrated paper *The Remembrancer**; when his royal highness took him to a window, and told him that he had sent the Earl of Middlesex to him, concerning the seizing of the printer and publisher of that journal. "What is to be done?" said his royal highness; and without waiting for his reply, "ran out into reasons why nobody about *him* should appear." Dodington *insinuated* that he thought otherwise. Ralph the author was desired to keep out of the way, and for security was removed to Mr. Dodington's house at Hammersmith; by which step the necessity of bailing him, a measure that would have led to the discovery of his *patrons*, was avoided.

On the 17th May, 1750, the Princess of Wales having been safely delivered of a son at Leicester-House, the prince postponed an intended public dinner at

* Hogarth, in his picture of the *March to Finchley*, has, in allusion to this publication, introduced, with his inimitable graphic wit, a stout grenadier of the guards, between two women: the one a Protestant, making no *equivocal* appeal to his feelings, and to whom he inclines, having in her basket a portrait of William Duke of Cumberland and loyal ballads; the other, a Catholic and a Jacobite, denoted by her Cardinal decorated with a cross, symbolical of the scarlet w—e, and her budget of inflammatory papers, *The London Evening Post*, *The Jacobite Journal*, &c. is waging war against her former paramour by laying *The Remembrancer* most furiously about his head.

Carlton-House, and dined in private. On the succeeding day a public table was opened at Carlton-House, in honour of her royal highness's *accouchement*, and the hospitable festivities were continued for ten successive days.

The last political dinner at Carlton-House appears to have been given in the early part of January 1751, the day preceding the opening of parliament, at which were present the Prince of Wales, Lords Granby, Middlesex, Carlisle, and Egmont, Sir John Rushout, Sir Thomas Bootle, Dr. Lee, Messrs. Bathurst, Henley, Nugent, Gibbon, and Dodington.

This distinguished band of adherents to the heir apparent of the crown headed the opposition to the address in parliament the next day, and were on the division in a minority of 74 against 203. The Earl of Egmont, who took the lead in these councils, possessed considerable eloquence, speaking with fluency and energy; was bold and enterprising in his conduct, quick in apprehension, and severe in repartee. His principal coadjutors were Dr. Lee and Mr. Nugent: the doctor a professor of the civil law, of extensive knowledge and erudition, and well versed in the constitution of his country: Mr. Nugent, although of inferior talents, served the cause by his general knowledge of political business, by his promptitude to harangue upon all topics, and his good-humour in debate. Mr. Dodington, so active in the private councils of his royal patron, was less conspicuous in the senate. He was the early friend and protector of the poet Thomson, who, in the exuberance of his gratitude, thus *poetically* apostrophises his patron:

“ And thou, my youthful Muse's early friend,
“ In whom the human graces all unite :
“ Pure light of mind, and tenderness of heart ;
“ Genius and wisdom ; the gay social sense,
“ By decency chastised ; goodness and wit,

" In seldom-meeting harmony combined;
 " Unblemish'd honour, and an active zeal
 " For Britain's glory, liberty, and man:
 " O DODINGTON! attend my rural song,
 " Stoop to my theme, inspirit every line,
 " And teach me to deserve thy just applause."

SUMMER, v. 21.

" Look here, upon this picture, and on this*;" the one drawn by the flattering hand of a grateful poet, the other depicted by Mr. Dodington† himself.

But a more illustrious personage is said to have secretly directed the councils of the party at Carlton-House, and to have possessed a dangerous influence with the royal patron. Yet can it be credited, that Lord Bolingbroke, under the specious pretext of attachment to the heir apparent of the crown, concealed his real object—a desire to perpetuate the unhappy difference between his majesty and the prince?

In the midst of these proceedings, so painful to the true friends of the royal family, a sudden gloom spread over the kingdom, pervading all ranks and parties, by the unexpected death of the Prince of Wales, who caught a cold in his gardens at Kew on the 5th of March, 1751, and died‡, in the forty-fifth year of his age, on the 20th of the same month. His royal highness received his friends for the last time at Carlton-House within three weeks of his demise.

* *Hamlet*.

† Vide his Diary, from page 1 to the end.

‡ His royal highness died at Leicester-House in Leicester-square, which, together with Carlton-House, continued in the occupation of the dowager-princess. Saville-House, adjoining Leicester-House, was subsequently occupied by our present sovereign, then Prince of Wales, for whom his royal grandfather George II. there established a court.—For an account of the removal of the prince from Saville-House on the demise of George II. see *The History of St. James's Palace* in this work, page 65.

This prince possessed qualities which could not fail to engage the affections of the people. He was not only amiable in all his domestic relations, but "liberal, generous, candid, and humane; a munificent patron of the arts, and "an unwearied friend to merit."

After the lamented death of the prince, Carlton-House became the property of the dowager-princess his royal widow; and here she occasionally resided, employing herself in the delightful task of watching the improvement of her children; his Majesty George II. generously allowing her to enjoy the sacred and important privilege of superintending the education of her excellent son, who was destined to govern a mighty kingdom, and rule over a free people. His majesty was well aware of her countenancing many of the anti-courtiers: hence this consideration for the feelings of the princess shewed the justice and firmness of the king, who nobly resisted every attempt that was made to prevail upon his majesty to deprive her royal highness of her natural privilege, under the pretext that the tutors of the heir apparent and others about his royal person were Jacobites.

Her royal highness was much attached to this house, but fearing that her tenure was not sufficiently secure, she felt great anxiety lest she should be deprived of the estate, being aware that the crown had the power of resumption for a certain sum. The king had expressed a desire to view Carlton-House, and the year after the death of the prince, his majesty paid a visit to her royal highness there, walked with her in the gardens, and expressed himself "mightily "pleased with them, commended them much;" and told her royal highness, "that he was extremely glad she had got so very pretty a place." She replied, "It was certainly a pretty place, but that the prettiness of a place was an objection to it when the occupier was not sure to keep it." His majesty added, "That there was indeed a power of resumption in the crown for 4000*l.* but surely

“ she could not imagine that it would ever be made use of to her disadvantage. How could such a thought enter her head?” Her royal highness answered, “ No, it was not that which she feared, but she was alarmed lest there should be those who had a better right to it than either the crown or herself.” His majesty answered, “ Oh! no, no; I do not understand that; that cannot be.” To which the princess replied, “ She did not pretend to comprehend those things; but she was, nevertheless, afraid there were such people.” The king repeated, “ He knew nothing of it; he did not understand it:” and immediately changed the discourse.

The fears of the princess, however, were groundless, for she enjoyed the possession of this place not only during the life of George II. but for many years after her son, his present Majesty, had succeeded to the throne. The demise of her royal highness happened at Carlton-House, about six o'clock in the morning of the 8th February, 1772. His Majesty, during the illness of his royal parent, manifested that filial piety, by his solicitude for her recovery and unceasing personal attentions, which was due to her maternal care; presenting on this awful occasion, as in every other private act, a practical lesson of the amiable feelings which result from a virtuous education*.

• “ It was a great object of the princess's care to educate her son in the principles and constant practice of religion; and with this view she invited the learned and pious Dr. Stephen Hales* into her house, and appointed him clerk of the closet. Her good intentions were greatly favoured by the disposition of the prince, who was affectionately gentle, and exempt from every appearance of vicious inclination. The dread which the princess constantly entertained, that his morals would be contaminated by the example of the young nobility, prevented his mixing with them in familiar intercourse, and his acquaintance was almost confined to the social circle of Leicester-House, which was select, cheerful, and unrestrained.”—ADOLPHUS.

* This worthy divine and distinguished natural philosopher died the year after his Majesty came to the throne. In gratitude for his valuable attentions to her son, the princess erected a handsome sculptured monument to his

On the evening preceding the death of the princess, the physician in attendance felt her pulse, and comforted her with the assurance that it was more regular than it had been for some time. Her royal highness according with this encouraging hope, added, "And I think I shall have a good night's rest." His Majesty being present, her royal highness tenderly embraced him, who perceiving no other symptom to excite alarm than that of the emphatic affection of this last embrace, retired to an antechamber, and left her to enjoy the expected repose. His Majesty was followed by the physician, who felt it to be his duty to announce the painful intelligence, that he did not expect her royal highness could survive the approaching morning: his Majesty then determined to remain there all night. The king saw his royal mother no more until she was dead; for remaining tranquil during the night, she exhibited no symptom of approaching dissolution until a few minutes before she expired, when laying her hand upon her heart, her royal highness quietly departed. As soon as his Majesty was informed of this afflicting event, he went into her chamber, tenderly took her hand and kissed it, and burst into tears.

Her Royal Highness Augusta Princess of Wales was the daughter of Frederic II. Duke of Saxe-Gotha; born on the 30th November, 1719. She was married at St. James's, April 27, 1736, to Frederic-Lewis Prince of Wales, by whom her royal highness had issue:

Augusta, born July 31, 1737; married to the late Duke of Brunswick-Wolfenbittel, January 17, 1764; and died March 23, 1813.

GEORGE-WILLIAM-FREDERIC, born May 24, 1738, our present sovereign;

memory in Westminster Abbey. The inscription is in Latin, of which the following is a translation: "To the memory of STEPHEN HALES, Doctor in Divinity, AUGUSTA, the mother of that best of kings, GEORGE THE THIRD, has placed this monument; who chose him, when living, to officiate as her chaplain; and after he died, which was on the 4th of January, 1761, in the eighty-fourth year of his age, honoured him with this marble."

married September 8, 1761, to Sophia-Charlotte, Princess of Mecklenburg-Strelitz, our present queen.

Edward-Augustus Duke of York, born March 14, 1739; died, unmarried, September 17, 1767.

Elizabeth-Caroline, born December 30, 1740; died, unmarried, September 4, 1759.

William-Henry Duke of Gloucester, born November 25, 1743; married to Maria Countess-dowager of Waldegrave, September 6, 1776; died August 25, 1805.

Henry-Frederic Duke of Cumberland, born November 7, 1745; married Lady Anne Lutterell, October 2, 1771; died September 18, 1790.

Louisa-Anne, born March 8, 1739; died, unmarried, May 13, 1768.

Frederic-William, born May 30, 1750; died December 29, 1765.

Caroline-Matilda, born, after the death of her father, 1751; married to Christian VII. late King of Denmark; died May 10, 1775.

Carlton-House will be memorable in the annals of British events, for it was here his Majesty George III. on his accession to the throne, held his first council. Immediately on the death of George II. the great officers of the crown were convened; and Mr. Pitt, afterwards the illustrious Earl of Chatham, had the honour of being deputed to announce to the Prince of Wales the important intelligence of his accession. The young king was then at Kew, and immediately proceeded to London. A council was already assembled at Saville-House, his town residence, which received a message to attend at Carlton-House, where they met their new sovereign, and transacted state business.

After the death of the Princess-dowager of Wales this place remained unoccupied, until by neglect it was reduced to a state of dilapidation, that required general reparation to render it habitable.

In the year 1783, his Royal Highness the Prince of Wales having nearly completed his twenty-first year, and until that period having resided with his royal parents at Windsor, at the Queen's palace, or at Kew, it was thought becoming his dignity as heir apparent that he should be provided with a residence and separate establishment; when Carlton-House appearing an eligible place for his royal highness to hold his court, his Majesty sent a message to both houses of parliament on the subject: that to the House of Commons was announced by Lord John Cavendish, and was as follows:

" His Majesty, reflecting on the propriety of a separate establishment to his
 " dearly beloved son the Prince of Wales, recommends the consideration thereof
 " to this house; relying on the experienced zeal and affection of his faithful
 " commons, for such aid towards making that establishment as shall appear
 " consistent with a due attention to the circumstances of his people, every
 " addition to whose burthens his Majesty feels with the most sensible concern."

The question upon being put, was carried unanimously. To the House of Peers a similar message was presented by the Duke of Portland. In this important business the two houses concurred, and there was no dissenting voice to his Majesty's desire of creating a separate household for the prince.

The alterations at Carlton-House commenced in 1783, under the direction of Mr. Holland, who held the appointment of architect to his royal highness until his death. To the taste of this gentleman, and the ingenious artists whom he employed, the present elegant structure is principally to be ascribed*; which,

* Of the original structure scarcely any part now remains exposed; yet the lowness of the ceilings of the whole suite of apartments on the floor next the gardens, which could not be raised, is an evidence of the difficulties that the architect had to encounter, and which no skill could surmount. On this floor Mr. Wyatt and Mr. Nash have made some splendid and interesting additions. Old Carlton-House contained some spacious apartments, decorated in the cumbrous

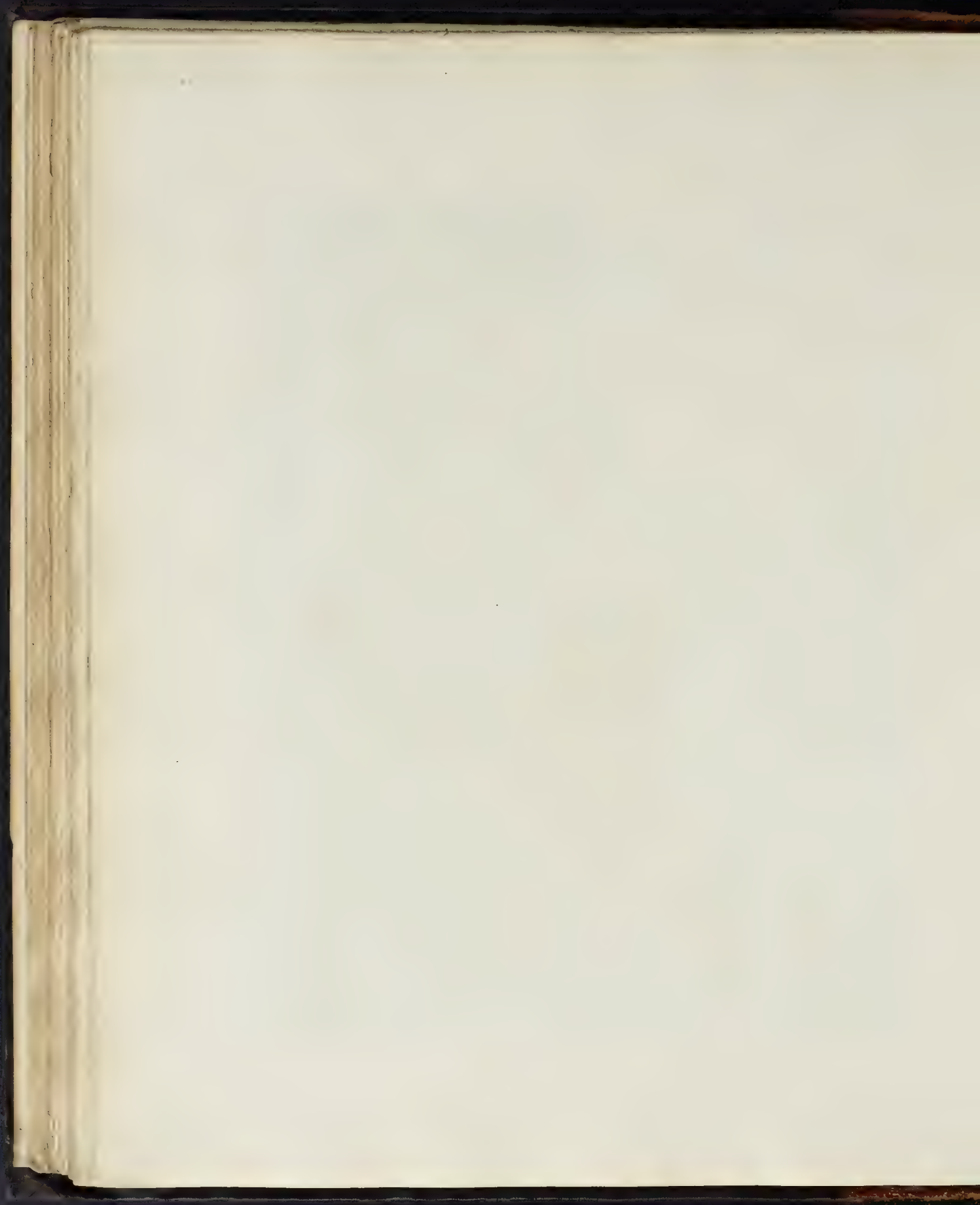
notwithstanding its want of uniformity of style and regularity of plan, affords sufficient originality, beauty of parts, and skilful appropriation, to reflect credit upon the memory of Mr. Holland; particularly when the insuperable difficulties attending the altering and modernizing of so extensive a building are duly considered.

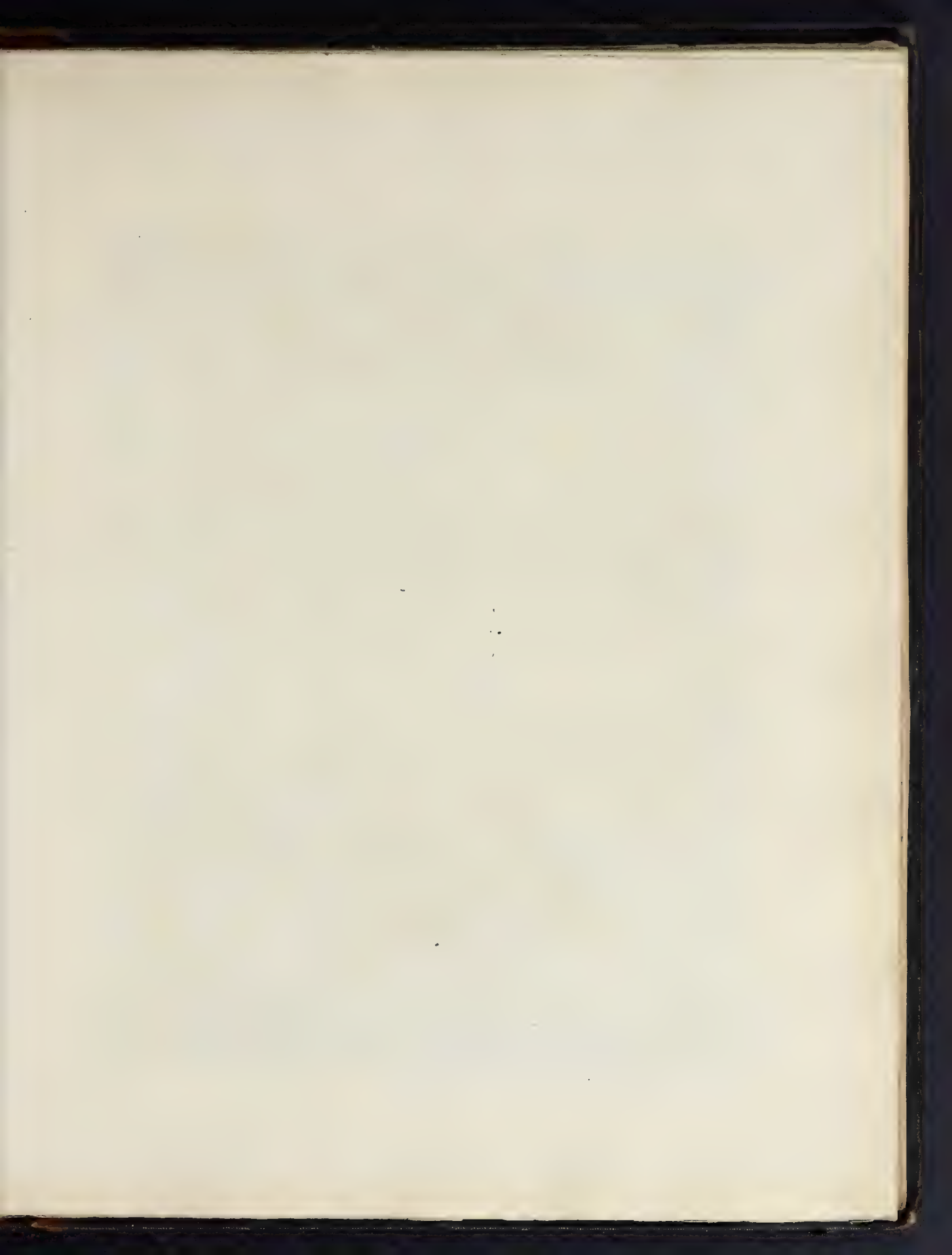
The general effect of the exterior of Carlton-House, combining with the Ionic screen, as viewed from Pall-Mall, although imposing in appearance, does not possess sufficient unity of character to satisfy the eye of taste; the grand portico being a most elaborate and beautiful specimen of the Corinthian order, highly enriched, attached to a rusticated *façade*, which exhibits no corresponding ornament.

The alterations and improvements were sufficiently advanced to enable his royal highness to hold a state levee at Carlton-House on the 8th February, 1790, which being the first, was distinguished by an attendance commensurate with the interesting occasion; for excepting the absence of ladies, his royal highness being unmarried, this splendid assemblage was equal to the greatest drawing-room at St. James's. Among the persons of distinction who were presented, besides their Royal Highnesses the Dukes of York, Clarence, and Cumberland (his royal highness's late uncle), were his Serene Highness the late Duke of Orleans, all the foreign nobility, ambassadors and envoys, the Archbishop of York (his royal highness's tutor), the Speaker of the House of Commons, all his Majesty's cabinet ministers, most of the great law officers and bishops, the

style of that period; and among other ornaments, possessed several massive chimneypieces, sculptured by old Scheemaker, which were carefully removed by a Frenchman named Gaubier, and probably now decorate other mansions. The masonry and statuary-work of the present house were begun by Mr. Duval of Mortimer-street, Cavendish-square, and continued by Mr. Carter of Piccadilly, and other eminent workmen.









Handwritten text, possibly a signature or date, located below the illustration.

principal members of their Majesties' household, the lord mayor, recorder, and aldermen of London, and a most numerous attendance of the members of both houses of parliament, military and naval officers, and other distinguished persons.

The level of Pall-Mall being considerably higher than that of the gardens of Carlton-House, afforded the original architect of this edifice, by raising the principal or ground floor a few feet, the opportunity of forming a suite of apartments in the basement story of the south front: hence the elevation of Carlton-House is one story higher in the garden front, than in the north or principal front towards Pall-Mall; which accounts for the greater number of apartments contained within its walls, than it appears to possess when viewed from its principal aspect.

The ceilings of the basement story were at first injudiciously constructed so very low in proportion to the dimensions of the rooms, as to have rendered that floor almost useless; but the abilities of Mr. Holland and his able successors have, by skilful contrivance and tasteful decoration, converted this story into a suite of rooms so superb in appearance, and imposing in effect, as almost to compensate for its original defect.

THE GREAT HALL.

Immediately on entering the door under the Corinthian portico, this spacious apartment presents itself, with an intervening corridor, from which it is entered by a flight of steps through a colonnade of the Ionic order. Its form is a parallelogram, of forty-four feet in length, by twenty-nine in breadth, exclusive of the vestibule and corridor. Each of its sides is embellished with two Ionic columns and antæ, of beautiful Sienna marble, supporting an entablature, painted in correct imitation of the same material. The bases, capitals, and other ornamental accessories are bronzed; and the entablatures support, under segment archways, ranges of bronzed antique busts and vases. Upon the stylobate

which passes round the hall between the columns and antæ, are niches containing bronzed statues of the Antinous and the Discobolus, with two corresponding female antique figures; and above them bassi-relievi of the same material, on a ground of Sienna marble, encompassed with festoons of oak. The intercolumniations on the east and west sides of the hall are closed in the rear of the columns; the two centre intercolumniations having handsome cast-iron stoves formed of Termini supporting a canopy, over which are bold and finely executed bassi-relievi of Roman armour and instruments of war. The other intercolumniations have doors painted in imitation of bronze, inlaid with marble, over which are tablets in basso-relievo. The compartments of the corridor are painted in imitation of sculptural ornaments, and contain devices of the crest and other insignia of his royal highness.

The walls are of granite-green, which accords admirably with the effect of the Sienna marble, the verd antique, porphyry, and the several imitations of these costly materials; which are judiciously relieved by the deep-coloured ornaments of bronze that surmount them.

The ceiling is formed of four deep coves, springing from a cornice above the arches, terminating with a flat centre, ornamented with bronzed foliage, and bearing an oval skylight. The coves are divided into caissons, converging to their respective centres, the panels of which are of the same colour as the walls, and the frame-work of a warm stone-colour. The hall is well lighted from the oval skylight and a window on each side of the north entrance.

The pavement is of veined marble, in large octagons, separated by diamonds of black marble, and encompassed by a border of the same material.

The furniture consists of settees, chairs and tables of mahogany, and six superb lanterns of lackered brass, ornamented with his royal highness's crest.





THE VESTIBULE.

Immediately south of the great hall is the octangular vestibule, which leads to the centre of the suite of apartments that opens the view to the gardens and St. James's park. Each of four sides of the octagon has an arch, three of which are open, the west communicating with the grand staircase, the north with the great hall, and the south with the state apartments; the east contains a handsome veined marble chimneypiece, on which is a magnificent bronze bust of the celebrated Prince de Condé, and a glass of large dimensions, reflecting the opposite staircase. Each archway is embellished with rich velvet draperies, tastefully festooned with cords and tassels. The other four sides are richly ornamented, and decorated with busts, in statuary marble, of the Duke of Devonshire, the Duke of Bedford, Lord Lake, and the Hon. Charles James Fox, sculptured by Mr. Nollekins, and placed on handsome brackets.

The ceiling of the vestibule is perforated, forming a gallery to the chamber-story, and illumined by a skylight in the centre of the upper ceiling, which is composed of fan groinings, springing from the angles of the octagon: these, combining with the enriched flat ceiling in eight ornamented segments of circles, present a beautiful variety of lines, and produce a captivating effect from the vestibule below. The aperture is surrounded by an ornamental railing, richly gilt, and its sides decorated with devices, in stucco, of the initials G. P. and the star of the order of the Garter alternately, entwined with branches of the oak, the laurel, and the palm, painted in imitation of bronze. The walls are of the same colour as those in the great hall and staircase, and the pavement is of veined marble, surrounded by a border of black marble. A superb chandelier of lacerated brass is suspended from the skylight, serving to illuminate the vestibule by night.

THE GREAT STAIRCASE.

The entrance to this splendid portion of the house is from the vestibule: the area containing the staircase is in its plan a parallelogram, having its ends formed into semicircles, lying transversely to the entrance archway. The stairs commence by a flight of straight ascending steps, leading to a spacious landing; from which a flight of winding steps proceeds each way, and terminates at the upper vestibule, or gallery of the chamber-floor. Beneath these are corresponding flights of circular stairs, descending to the suite of state apartments in the lower story. The centre part of the ceiling over the landing is arched, and richly worked in caissons with ornamental stucco; and the whole of the area over the semicircular ends is covered with glass, painted in imitation of the ornaments designed by Raphael to embellish the Vatican.

The great staircase is circumscribed on the chamber-floor by a gallery, divided into arches, two of which are formed into niches, and contain bronzed colossal figures: one, representing Time, supporting a clock of curious workmanship; the other, Atlas, bearing on his shoulders a circular map of Europe, as the face of a wind-dial, the pivot being placed on the meridian of London; by which contrivance the index denotes the point whence the wind proceeds, and also what part of land or sea it visits in its progress. The other apertures, excepting the entrance, contain Termini supporting lamps, and guarded by handsome gilt railing in accordance with that of the staircase. The ceilings, pilasters, panels, and other decorations of the staircase, are excellently worked in stucco, or carved in wood; of which description is the support of the upper landing, a coronet and a spreading plume of feathers. The steps are of Portland stone; the railing of metal gilt, which is tastefully designed, and has a sumptuous effect. The colour of the walls, in correspondence with the hall, is granite-green; the ornaments

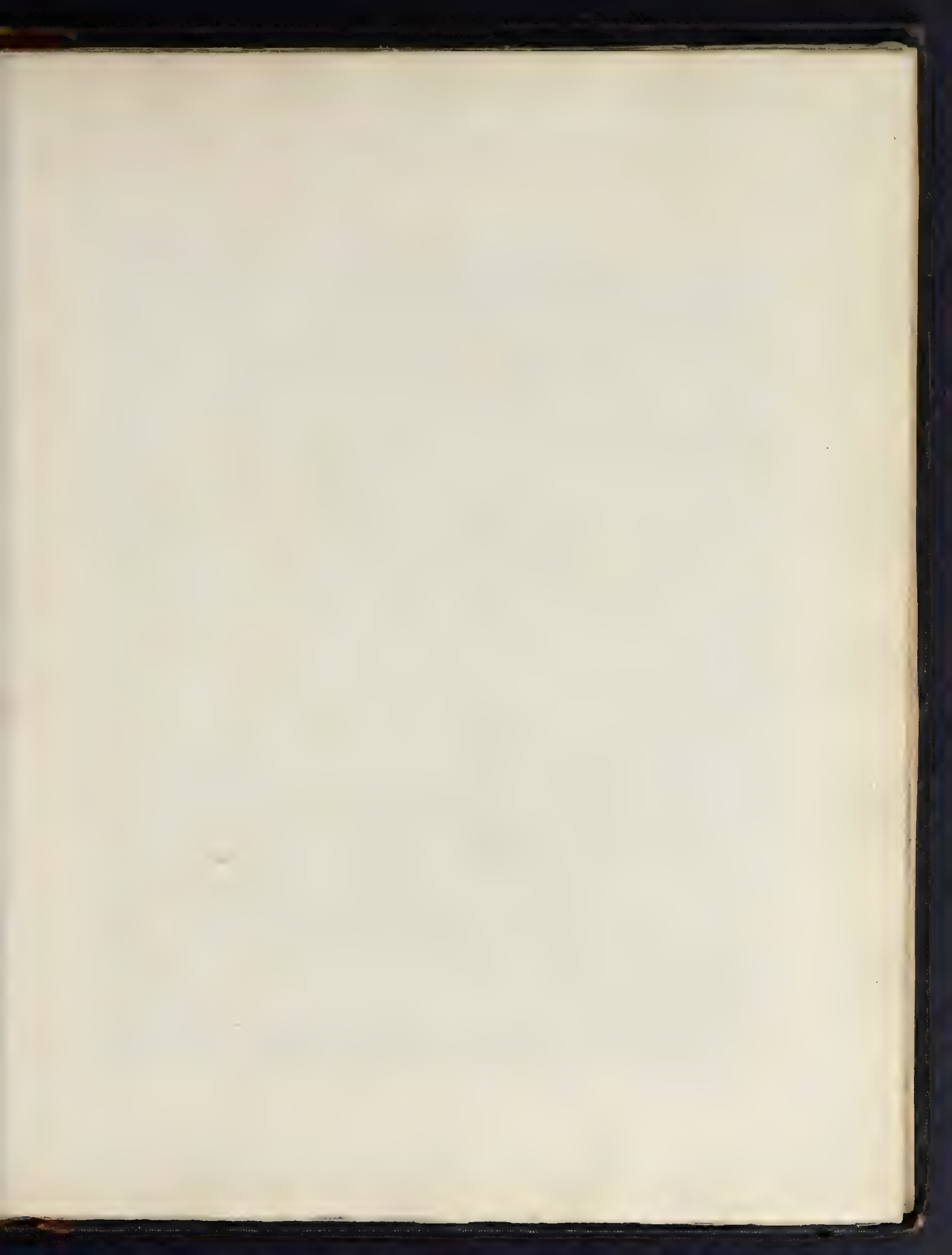




Pantheon of the Pantheon

London, 1790

Engraved by J. G. Smith





white. The Termini, the figures of Time and Atlas, and other figures that support lights, are bronzed. On the wall of the staircase fronting the vestibule, is a large equestrian portrait of King George II. and on the lower landing an upright clock, handsomely ornamented.

The principal floor of Carlton-House is appropriated to the state apartments, which occupy the western wing and the whole of the south or garden front; beneath which is another suite of state apartments, extending in continuity from the Gothic dining-room at the east end of the building, to the conservatory at the west end, and open immediately to the gardens.

On entering the hall by the door-way under the portico, the principal apartments are situated immediately to the right, and consist of an ante-room, the great crimson drawing-room, the circular room, and the throne-room. The rooms of private audience are approached by crossing the great hall and octagonal vestibule, and consist of an ante-room, which is situated nearly in the centre of the garden front, the lesser drawing-room and the lesser throne-room adjoining the throne-room of the chief apartments, which are on the right of the ante-room. On the left of the ante-room are the Prince Regent's private audience-chamber and private closet.

THE WEST ANTE-ROOM.

This apartment is entered from the anterior vestibule of the great hall, and occupies the space between the portico and the western wing, to which it leads. It is spacious, and appropriated to the purpose of a waiting-room for persons of distinction who have business to transact at Carlton-House, and also on state occasions for those who have not attained the privilege of the *entrée**. This room

* Those noblemen and other persons of distinction who are in the habit of attending Carlton-House on state occasions, and have the privilege of the *entrée*, are admitted into the circular drawing-room.

contains three whole-length portraits by Sir Joshua Reynolds: the first represents his Royal Highness William Duke of Cumberland, uncle of his present Majesty, in the robes of the Garter; and is an eminent example of the extraordinary skill with which this great painter could accommodate his subject to the elegant principles of his art, without departing from his prototype. It is known that his royal highness was remarkable for corpulency; and the cumbrous robes of the Garter with which he is attired, would have rendered the difficulty of representation still greater in unskilful hands: but the superior taste of Reynolds could portray the grand abstract characteristics of his subject; his pictures were not composed of the cold, measured superficies of the human form, or the too rigid imitation of the material in which it was enveloped; and although the most extensive licence of his art confined him to the representation of a moment of time, he chose the just moment, and by a sort of magic transferred to his canvas the highest graces of human nature. The countenance of his royal highness was open and dignified, and his port eminently grand and easy: Reynolds has preserved in this portrait these noble traits, displaying at the same time his great knowledge of the union of light, shadow, and splendid colouring; and in this single specimen of his graphic powers we possess a school of this interesting department of painting.

Another represents his Royal Highness the late Henry-Frederic Duke of Cumberland, brother of his present Majesty, also in the robes of the Garter. This picture may be classed among the choicest works of Reynolds; the flesh is painted with a clearness and brilliancy that vie with the finest portraits by Rubens or Vandyke, and with a harmony of colouring that approaches nearer to nature than the carnations of these great masters. It is a perfect resemblance of his royal highness, chaste and elegant in composition and effect, and exquisitely finished; and is the more estimable from having escaped the fate of too

many of the best pictures by the same illustrious hand, being in a perfect state of preservation.

The other is a grand portrait of his Serene Highness the late Duke of Orleans, and may be also numbered among the most valued productions of Reynolds. The difficulty experienced by painters, and known to connoisseurs, which attends the representation of the principal figure in a composition in blue drapery, has rendered this picture an object of useful study to the English school: many eminent painters regard it with veneration, as one of the few examples in the graphic art, of a triumph over the difficulties attending the union of a cold colour in the fore-ground, with an open sky. These excellencies have given a value to the picture, notwithstanding the associations that accompany the once respected character which it represents, and have restored it to the collection*.

A whole-length portrait of his Royal Highness the Duke of Clarence, in naval uniform, by the pencil of John Hoppner, Esquire, R. A. also decorates this apartment. It is esteemed a faithful likeness, and is a successful specimen of the school of Reynolds.

Over the chimney is another whole-length picture, being a portrait of Louis XV. and inscribed "LOUIS LE BIEN AIMÉ. 1760." This has the appearance of being a duplicate picture, and probably was presented to an ambassador at the French court, as it is not finished with that elaborate smoothness which characterizes the works of the French painters. Its composition and colouring, and its light and shadow are, however, sufficiently indicative of the frigid, academic manner of the French school, to exhibit by contrast the vast superiority of the contemporary style of the British school, in the other portraits that adorn the walls of this apartment.

* It is known that his Royal Highness the Prince Regent did not for many years allow this picture to hang in the collection at Carlton-House, although it was occasionally permitted to be studied by artists.

Above the doors next the great hall, are two portraits, representing their Majesties George II. and Queen Caroline, as low as the waist, inclosed in oval frames.

In the space between the windows is a beautiful cabinet, inlaid with marbles in mosaic, supporting a clock, and surmounted by a pier glass and branches for lights. The furniture is of scarlet cloth, ornamented with black velvet; and from the centre of the ceiling is suspended a chandelier of brilliant cut glass.

THE CRIMSON DRAWING-ROOM.

On entering this spacious apartment, the eye is agreeably struck with the happy combination of splendid materials tastefully arranged; consisting of a profusion of rich draperies, large pier glasses, grand chandeliers of brilliant cut glass, massive furniture richly gilt, candelabra, tripods, bronzes, elegant vases, and other corresponding decorations, displaying at once the improved taste of the arts and manufactures of Great Britain. To these are added some valuable original pictures by English and foreign masters.

The ceiling is formed of four deep coves, paneled and ornamented, springing from a well-proportioned enriched medallion cornice, which supports a handsome frame-work divided into three panels, separated by stucco-work highly gilt. The large central panel is embellished by plaster figures in relief, representing the four elements, also tillage, harvest, vintage, field sports, &c.; and the coves with combinations of boys, griffins, and foliated ornaments. From the lower member of the cornice are suspended festooned draperies of crimson satin damask, of a beautiful figure and texture, from the British loom; with which material the walls are also entirely covered and the window-curtains composed, having sub-curtains of white taffeta. The festoons are suspended from radiated heads of Apollo and other gilt ornaments, and the whole bordered with broad



Interior of the Grand Ballroom

lace and fringes in gold-coloured silk. The carpet is of light bluish velvet, the centre containing the star and other insignia of the order of the Garter, in gold colour on a dark ground; and the border is composed of oak-wreaths, entwining alternately the crest and coronet of his royal highness. Between the windows are magnificent pier glasses; and at each end of the room are also looking-glasses, of large dimensions, supported by chimney-pieces of black marble, embellished with well-executed figures of Satyrs in bronze, each presenting two infants to the comforts of the fire. The chimney-pieces are ornamented by handsome clocks in white marble, and groups of figures in or-molu, of subjects relating to the history of the Romans and the Sabines. That of the clock at the east end of the room represents the Horatii vowing mutual fidelity at the altar previously to their combat with the Curiatii, from a celebrated picture by David, which formerly belonged to the late French government; and that at the west end, the interference of the Sabine women between the Romans and their countrymen, upon the eve of a mortal conflict, from another picture of the same artist, belonging to the painter, and which was formerly in his own gallery at the Sorbonne. On the bases of these elegant compositions are finely chased tablets in bas-relief, illustrative of historical subjects connected therewith. On the chimney-pieces are also elegant branches of or-molu for lights, supported by draped figures in bronze, and vases of beautiful forms and workmanship. The marble pier tables are supported by boldly carved and gilt griffins, and foliage of a very grand and massive design; on the slabs are valuable bronze groups of figures, one being the Laocöon and his Sons, and the other the Rape of Proserpine; also some rich and beautiful vases.

In the recess formed by the centre window, lately stood a beautiful alabaster vase on a richly carved and gilt tripod. This has been removed, and its place supplied by a superb font, lately presented by his Holiness the Pope to his Royal

Highness the Prince Regent, composed of *rosa antiqua* marble, and enriched by foliages in *or-molu*: it is supported by four columns with elegant capitals, and four termini of female heads, excellently sculptured in the same marble, standing on a solid plinth. The architrave is inscribed:

PIVS SEPTIMVS GEORGIO PRINCIPI MAGNAE BRITANNIAE ET HIBERNIAE REGENTI.

The recesses formed by the other windows are occupied by massive gilt tripods, bearing, on bases of blue enamel and *or-molu*, groups of bronze figures, with branches for lights*. On the opposite sides are four equally grand tripods, with single figures of bronze, bearing *or-molu* candelabra.

The centre chandelier, which is considered one of the finest in Europe, is composed of three circles of lights, surmounted by a magnificent display of brilliant cut glass, and accompanied by four others of smaller dimensions, suspended from each angle of the outer frame-work of the ceiling. The doors and window-shutters are black, in imitation of ebony, highly polished, and ornamented with gold figures and foliage inclosed in burnished mouldings. The sofas and chairs are elegantly designed, and richly carved and gilt, having cushions, backs, &c. composed of the same damask silk as the hangings of the apartment.

The portraits of three highly distinguished characters, honoured by the personal friendship of his royal highness, have places in this splendid apartment: one, a half-length of the late learned and pious Dr. Markham, Archbishop of York, tutor of his royal highness, is placed over the door leading to the circular room: this is painted by Hoppner, and is certainly one of the finest productions of his pencil; indeed, it possesses so much of the manner and feeling of his great prototype, that it might be mistaken for the work of Reynolds.

* These have been removed since the drawing of this apartment was made, and others substituted of greater magnificence.

Another half-length portrait has a place over the corresponding door, which represents the eloquent, the humane Lord Erskine: this is the production of Reynolds, and esteemed one of his happiest efforts.

The other, a fine half-length portrait, occupies the space over the door that fronts the windows, being a representation of the late Lord Thurlow: this admirable personification of the stern, upright, and inflexible Lord Chancellor of England, is painted by Sir Thomas Lawrence, R. A.

To the right of this portrait is an allegorical picture of St. George's interview with the beautiful Princess, after having destroyed the Dragon: the composition is scattered and unconnected, but eminently splendid in colour; and the extensive landscape which forms the back-ground, is illustrative of the freshness and brilliancy which poured from the pencil of the great Rubens.

The companion picture on the left, is a large piece, which describes a lady at her toilet, known by the title of the *Jewish Bride*. This is a magnificent example of the glowing style of colouring which characterizes the best works of Rembrandt, by whom it is painted.

The end of the apartment opposite the circular room, is ornamented on each side of the chimney-piece by a large whole-length portrait, the works of Sir Joshua Reynolds: one representing the celebrated Marquis of Granby, in regimentals, wearing a cuirass, and standing by his charger, on which his elbow is resting. The countenance of the marquis is animated, and the figure firm and soldier-like; the costume is broad and picturesque, which happily combining, both in design and colouring, with the horse and the accessories, displays this master's grand conception of portrait-composition.

The other is a portrait of Count le Lippe, standing upon a battery, with appropriate accompaniments. The figure of the count is grave yet martial in

deportment, and the composition of the picture is good; but the general tone and effect are cold, compared with most of the works of this great colourist.

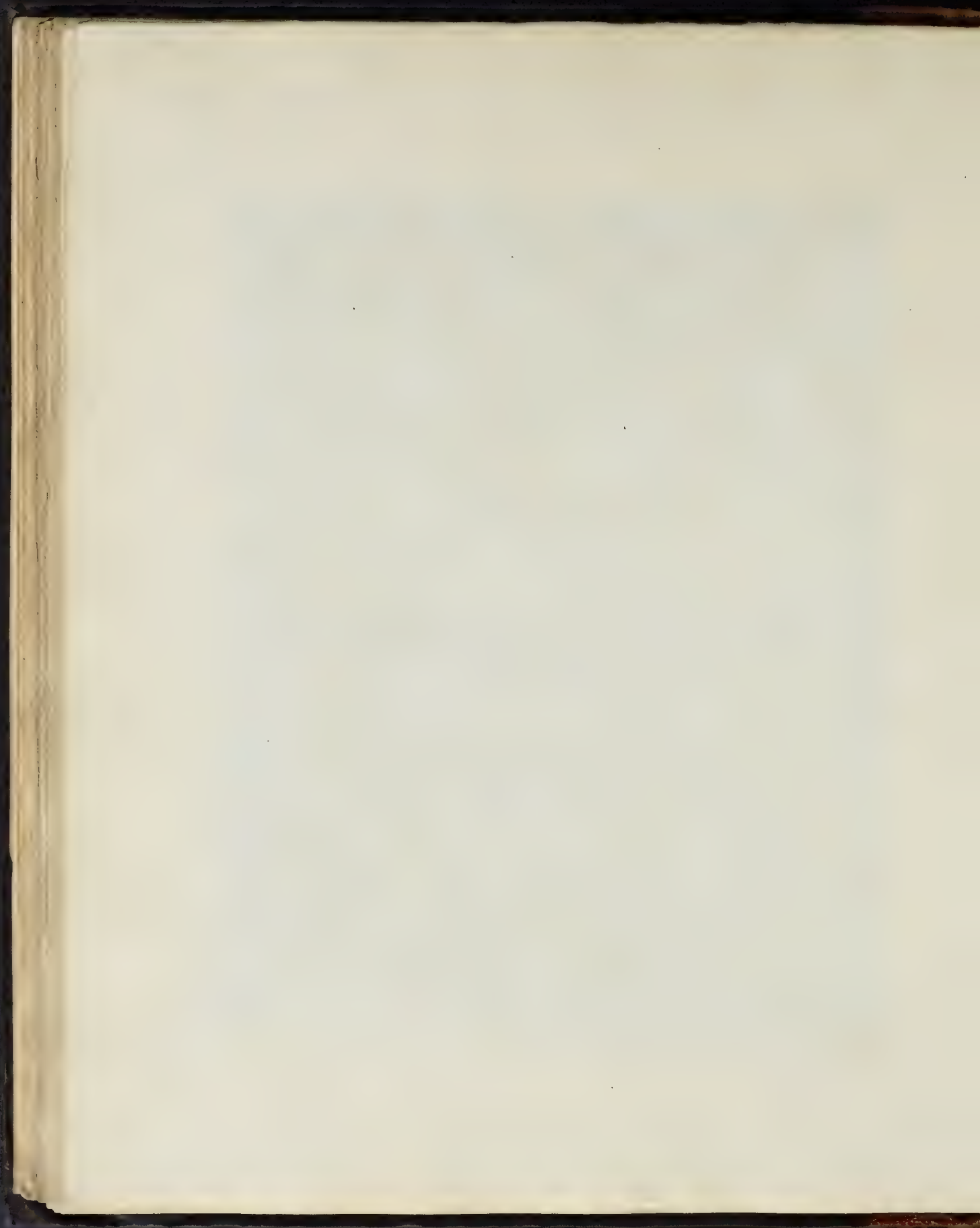
THE CIRCULAR ROOM.

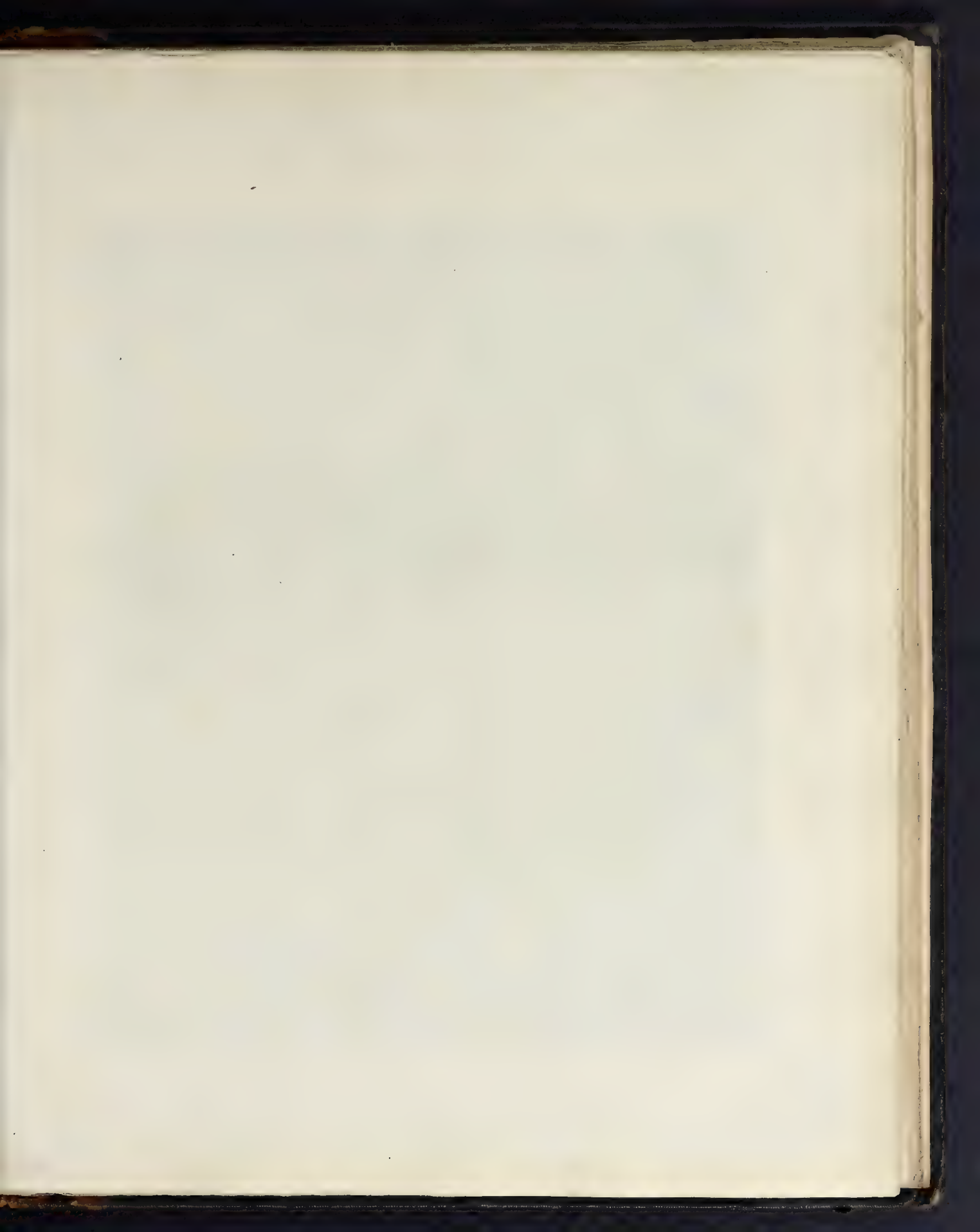
The circular room, adjoining the crimson drawing-room, is a rotundo of the Ionic order, the parts selected from the purest specimens of ancient Greece. The entablature is fully enriched, and supported by scagliola columns in imitation of red porphyry, with statuary plinths and silvered capitals: the principal ornaments of the cornice and architraves are also silvered, relieved by a ground of light lavender tint; and the ornaments of the frieze, consisting of boys supporting festoons of foliage and fruit, are judiciously painted in imitation of bronze. The intercolumniations form four recesses, two of which are occupied by the door-ways, one by the great window that gives light to the apartment, and the recess opposite forms a situation for the sideboard, &c. From the soffit of each recess is suspended a Roman tent drapery of light blue silk, ornamented with silver, with which silk the walls are in part covered, creating a sort of tent-like character; and these are relieved by sub-curtains of white taffeta.

The fireplaces occupy two of the four sides formed by the piers, or intervals between the intercolumniations; they are of verd antique marble, supported by bronze termini with heads of Hercules, and supporting large looking-glasses inserted in arabesque paneling; over which are painted tablets on a silver ground, in imitation of bronze bas-relievos. Candelabra of bronze are also placed upon them, consisting of groups of boys bearing pateræ, surrounded by blossoms of the lotus as sockets for lights; the pedestals on which they stand are also of bronze, and ornamented with ox-sculls and festoons of the vine, beautifully chased. These arrangements are repeated on the opposite divisions of the rotundo, and as the pier tables support glasses of the same design as the chimney-pieces, the correspondence and symmetry are complete.



The Grand Theatre







St. Peter's Basilica
Rome

Each door is inserted in an arched recess: the architraves, archivolts, and cornices are superbly carved and silvered; the doors are painted in arabesque and bronze on a silvered ground, in devices consisting of well-designed subjects in groups of figures representing the triumphs of Harvest and Vintage. Above the doors are bassi rilievi painted in imitation of sculpture; and the whole is surrounded by vine-foliage, interspersed with boys, after designs from the Vatican. Similar candelabra to those upon the chimney-pieces and pier tables, are placed on each side of the door-way, the pedestals being of Breccia violet marble, and elevated on tripods of bronze, elegantly designed.

The hemispherical ceiling is painted to represent a sky, from the centre of which is suspended a magnificent cut glass chandelier of great length, representing a *jet-d'eau*, which is reflected in the four pier glasses opposite; the pier glasses also reflect each other, and produce the appearance of repetition in endless continuity, which gives a magical effect and splendour to the apartment.

Smaller chandeliers are suspended, one between each intercolumniation; and the plinths, shutters, and such parts of the walls as are not covered by draperies, are painted in arabesque or bronze upon a silvered ground. The carpet is of a reddish colour, in correspondence with that of the columns, and ornamented with a circular figured border. The furniture consists of settees, supported at the corners by bronze chimera, and covered with light blue silk, the fringes and lace of which are composed of silver threads and other materials of dazzling brightness.

THE THRONE-ROOM.

The entrance to this apartment from the drawing-room is in the centre of its side, and the throne is placed in the middle of the upper end, on the right of the entrance.

The architectural embellishments of this apartment bear an elegance and grandeur of character well suited for state purposes: they consist of an arrangement of fluted pilasters of the Corinthian order, solidly gilt, supporting a corresponding entablature in white and gold. The spaces between the pilasters are formed into arched recesses, some of which contain the door-way, the windows, and the chimney-piece; and the others, large pier glasses, repeating the character of the windows by reflection; every arch being similarly decorated with draperies of crimson velvet, lined with silk, and ornamented with rich gold lace fringe, ropes and tassels, suspended from the archivolt, and festooned to the pilasters on each side. Over each arch are richly carved and gilt medallions, and festoons of flowers also gilt, to correspond with the other enrichments.

The ceiling is divided into compartments of gilt stucco-work, the centre of which is embellished with a large ellipsis, painted to represent the sky, with Cupids suspending a rich chandelier from its centre; this is surrounded by sixteen small circular compartments, and by four spandrels painted in arabesque upon a gold ground. At each end are corresponding tablets of foliage; and the whole is bordered by a margin, after designs from the Vatican, consisting of tablets of figures in light bronze, connected by boys, griffins, foliage, &c. painted in rich colours upon a gold ground. The doors are painted in arabesque on gold, relieved by small lilac styles, which surround the panels.

The chimney-piece is of white marble, supported by female Satyrs in bronze and or-molu. The frieze consists of or-molu enrichments, relieved by a gray marble ground; and in the centre is a well-chased tablet of boys, representing the Arts and Sciences, with a pedestal, upon which are books and records, inscribed—DOCTRINA.

The fender is of a magnificent design; the centre forming a balustrade in brass, terminating in massive pedestals, supporting the eagle of Jupiter subduing prostrate dragons.

A beautiful clock embellishes the arch above the fireplace, which also supports a pier glass, to correspond with the other arch of the apartment. A pedestal contains the dial-face of the clock, and is inscribed—*ARTIVM GENIO*; under which, in bas-relief, is a seated female figure, recording deeds of merit. The principal figure, Apollo, finely executed in or-molu, is leaning on the pedestal, and holding a laurel crown; he is also supporting a shield, in the centre of which is a figure of Fame, in delicate bas-relief upon a panel of dark green marble, bordered by laurel-leaves. Scattered upon the ground are, a bust of the Medicean Venus, implements of sculpture, and emblems of music and painting. The plinth supporting the whole, is beautifully enriched by pierced foliage, and in the centre is the plume of his royal highness's crest.

The throne consists of a chair of state and footstool, elevated upon a platform, and surmounted by a magnificent canopy; the whole being of crimson velvet. The cornice, and other carved and gilt embellishments, are bold and grand. Each angle of the canopy is ornamented with helmets, bearing splendid plumes of ostrich feathers; the draperies are of crimson velvet, lined with silk, and bordered with gold lace and fringes. On the ceiling of the canopy is embroidered the insignia of the order of the Garter; and on the drapery forming the back, are the coronet and plume, boldly relieved in embroidery and chasing.

On each side of the apartment are pedestals, supporting tripods and branches for lights, beautifully designed and well executed; and at each end magnificent candelabra. The carpet is figured with arabesque devices; and beneath the pier glasses in the arched recesses, are splendid couches, the frame-work of which is carved and gilt, and the backs, ends, and cushions of crimson velvet and rich fringes, to correspond with the draperies and the chairs, which are also composed of the same materials: indeed, the whole of the furniture and decorations are in agreeable unison with the architectural character and splendour of the apartment.

ANTE-CHAMBER,

(LEADING TO THE THRONE-ROOM.)

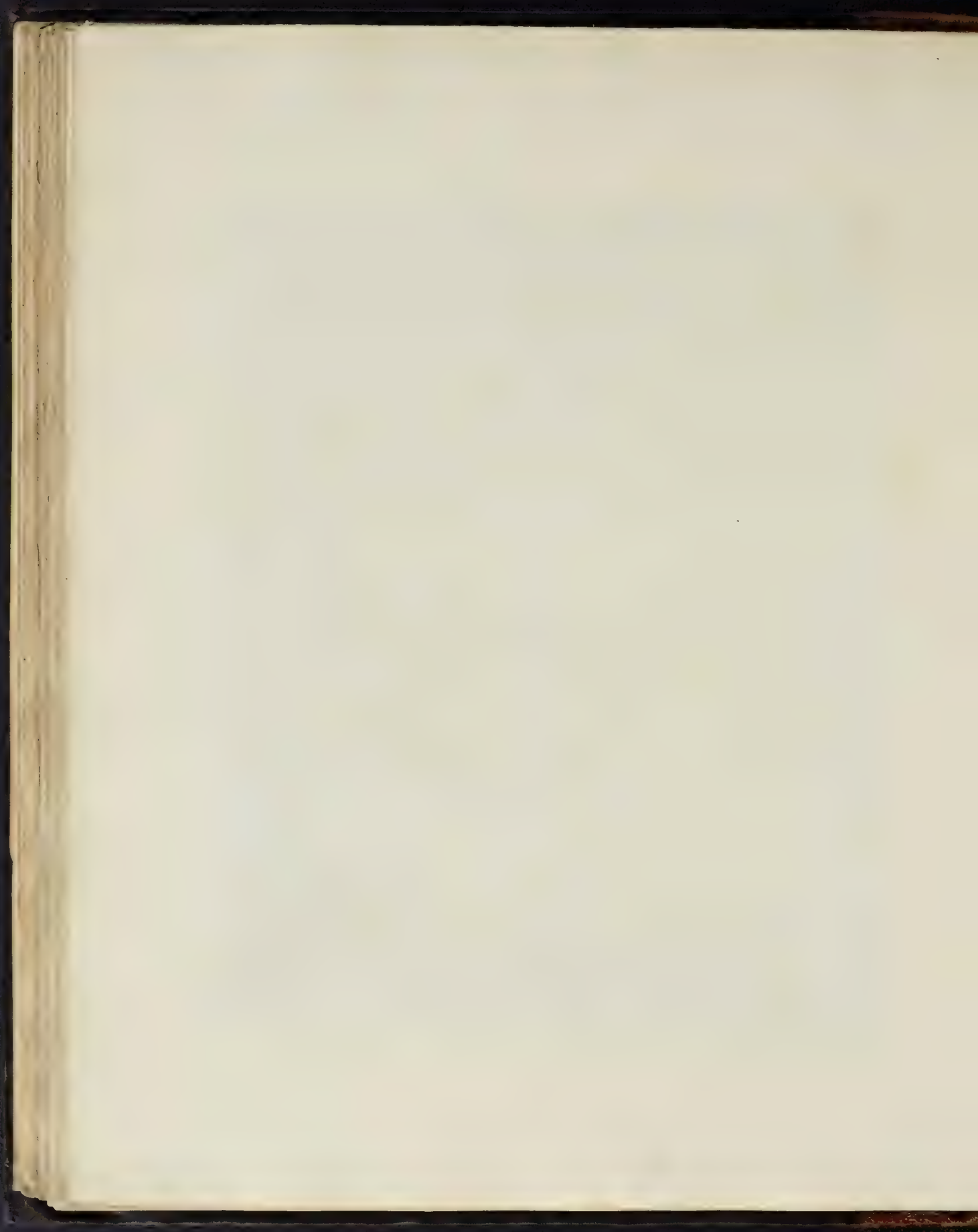
Until the period in which the court was chiefly held at Carlton-House, the throne was here situated; it was afterwards removed to the more spacious apartment in which it now stands.

The walls of this room are divided into compartments, the panels of which are of light blue velvet; the margins and sur-base are white, and the mouldings gilt; the enriched cornice is white and gold, and the ceiling lightly and elegantly decorated in stucco-work, from the centre of which is suspended a handsome chandelier in cut glass.

The chimney-piece is of white marble and or-molu; the sides decorated with elegant tripods, containing vases in dark blue enamel, surmounted by the eagle of Jupiter; the termini are finished by heads of Medusa, and a serpent in bronze is winding upwards between them. The frieze is composed of Sphynxes and foliated ornaments, guarding the centre, the bust of Minerva, encircled by cornucopiæ. On a plinth of white marble and or-molu, elegantly designed and beautifully chased, is an or-molu pedestal bearing the clock; on which, in light bas-relief, is a subject of boys dragging along a goat, on which an infant Silenus is mounted. Female draped figures in bronze are seated on each side of the pedestal, and are sporting with infant Cupids; and an eagle bearing festoons of flowers on the summit, completes the composition. Placed at the extremities of the chimney-piece are superb branches, each consisting of a female figure in or-molu, bearing a vase containing flowers, from among which springs elegant foliage, composed of the poppy and the lily, excellently wrought, the flowers forming the sockets for the lights; the figures are placed on elliptical bases of gray marble, decorated with or-molu. Between these and the clock are exquisitely wrought vases in or-molu, on *rosa antiqua* marble pedestals, on



Fig. 1. Chamber.



each face of which is the mask of Medusa; the subjects on the body of the vases represent Nymphs dancing round the altar of Love.

The ornaments and the chimney-glass are reflected by a corresponding glass above a pier table on the opposite side of the room. The slab is of Oriental granite, and the frame-work, carved and gilt, composed of termini, with angels having their wings extended and bearing festoons of flowers, communicating with the centre tablet, on which is embossed the plume in bas-relief. Upon the tables are or-molu tripods, with termini of goats' heads and feet, bearing vases of blue enamel, containing branches similar to those of the chimney-piece: between these is a vase of china, beautifully painted in arabesque, to which figures of angels in or-molu form the surmount. The whole of this arrangement is repeated in the pier between the windows, which being reflected again by an opposite glass at the extreme end of the apartment, gives an effect of cheerfulness to this retired part of the room. Beneath this glass is a couch or sofa, of considerable elegance and taste.

The doors are white, the panels decorated by excellent gilded carvings, consisting of emblematical devices; and the sur-portcs are composed of ornaments in carved work, representing the collars and other insignia of the orders of the Garter, of the Bath, of St. Andrew, and of St. Patrick.

The draperies are sumptuously arranged, of light blue velvet, and gold lace fringes, ropes, and tassels; they are applied to the windows, and to the compartments representing them, as if the curtains were not withdrawn, and also to the looking-glasses on the sides of the apartments. The curtain-cornices are boldly carved in symbols of war, and splendidly gilt.

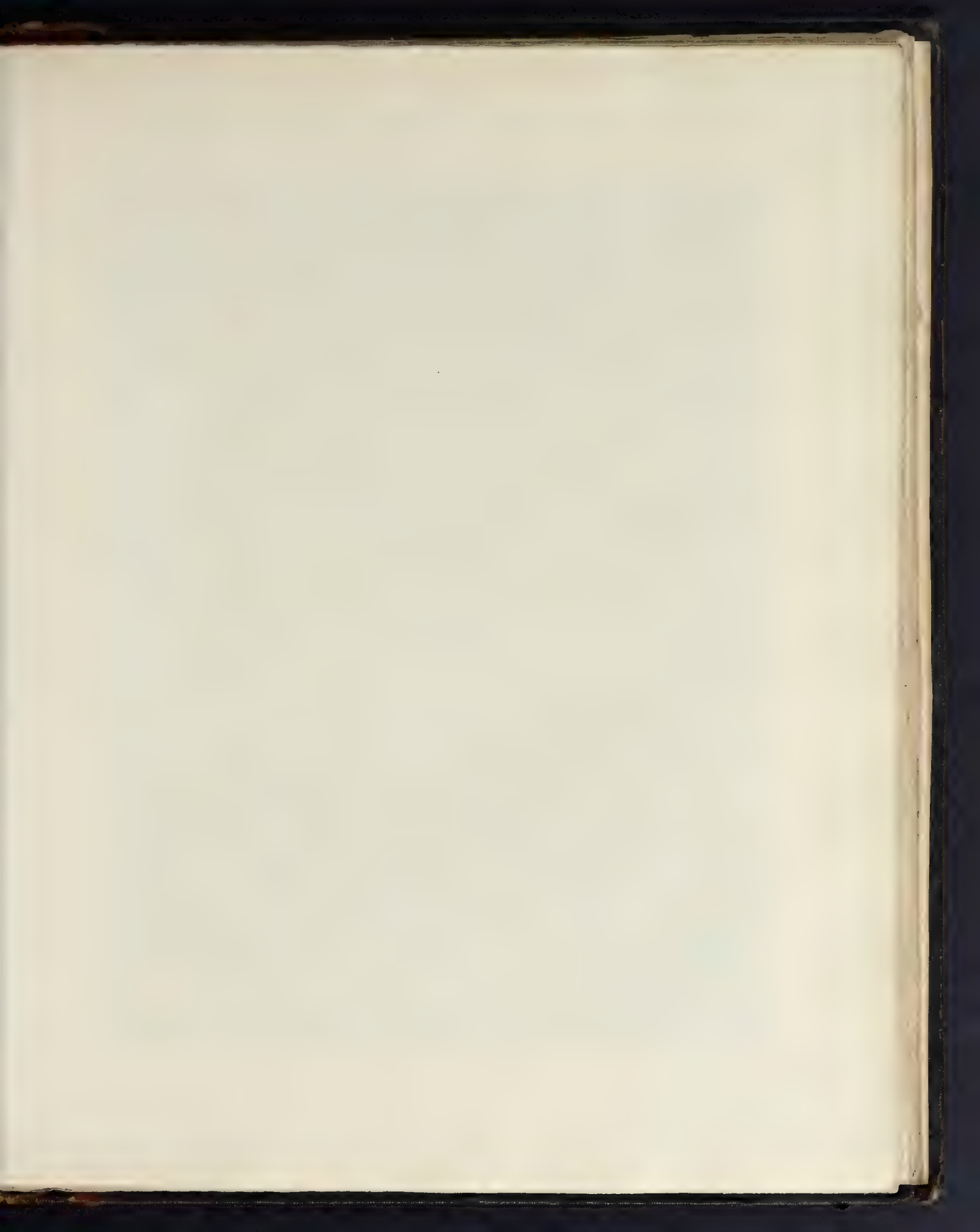
The sofa and chairs are of gold and light blue velvet, admirably designed after the antique, and ably executed. On each side the sofa is placed a magni-

ficent candelabrum, which, combining with those of the throne-room, have, when the doors are opened, a splendid effect, which is occasionally increased by the reflection of a pier glass placed opposite to the throne-room at that side of the apartment.

The carpet is of a rich crimson colour, bordered by wreaths of oak, and the centre embellished by the royal arms, with supporters properly emblazoned within the garter.

The pictures in this apartment are, a whole-length portrait of his Majesty George III. in his coronation robes; a companion portrait of her Majesty Queen Charlotte, in her coronation robes: both painted by Ramsay, and placed opposite each other. These pictures are interesting for their correctness of resemblance, and the elaborate manner in which the details of the costume are represented. The figures are not inelegantly designed, nor incorrectly drawn, but the colouring is without splendour, and the general effect cold and inharmonious.

On the same side of the room with his Majesty's picture, is a whole-length portrait of his Royal Highness the Prince Regent, in the robes of the order of the Garter, painted by J. Hoppner, R. A.; and on the opposite side, its companion, his Royal Highness the Duke of York, also in the robes of the Garter, painted by Sir Joshua Reynolds. So successful an imitator was Hoppner of the general style of Reynolds, that although these pictures receive the same light, and are placed but a few feet from each other, yet it requires the discriminating eye of the connoisseur, to discover that they are not the works of the same master; but to the scrutinizing observation of the intelligent critic, the superiority of Reynolds is sufficiently obvious.





ROSE-SATIN DRAWING-ROOM.

This and the two preceding apartments are situated in the south front of Carlton-House, this elegant room forming the bow which marks the centre of the building. Its embellishments are partly composed of furniture in the Chinese style, although its architecture and other decorations are generally in correspondence with the rest of the apartments.

The ceiling is lightly ornamented in stucco-work, partially gilt, from the centre of which is suspended a beautiful chandelier in cut glass; and the margin is decorated by compartments of small panels, containing painted devices of Commerce, Literature, Music, &c. supported by a rich modillion cornice, and ornamented frieze heightened with gilding.

The walls are covered with rose-coloured satin damask, with gold mouldings; the upper part being enriched by festoons of the same beautiful materials, with gold fringe and ornamented pateræ, which combine with the window-draperies, having sub-curtains of white taffeta: these are supported at each end by carved standards, finely gilt, and are festooned by pateræ and eagles. Trophies, characteristic of Architecture, Commerce, Painting, Navigation, &c. elegantly designed, carved and gilt, embellish the panels of the doors, which are painted white; as are also the sur-base and shutters, the latter being enriched by scroll-work gilt, and by gold mouldings.

The chimney-piece is in the Chinese style, and executed in *rosa antiqua* marble and *or-molu*, supporting a magnificent looking-glass of British manufacture; the hangings, too, and other furniture are nearly all of English fabric. On the mantel-piece are a clock and branches for lights, in the Chinese character of design, and small china pateræ borne upon metal tripods. On each side of the room are *rosa antiqua* tables, supported by Chinese frame-work, ornaments, and mandarin figures; beneath which are recumbent Chinese figures of larger

dimensions. Upon the tables are vases and other ornaments of beautiful china; and on each side of the fireplace are cabinets curiously embossed with lapis lazuli, agate, and other valuable stones, in imitation of baskets of fruit, flowers, &c. in their proper colours.

Branches for lights, supported by female bronze figures upon pedestals, are placed in each extremity of the bow; and in the centre window is a beautiful porcelain vase, surmounted, in or-molu, with Satyrs' heads, and supported by a magnificent tripod, composed of chimerae boldly designed and gilt. In the recesses afforded by the other windows of the bow, are placed small antique tripods.

Another ornament, which stands in the middle of the space formed by the bow, is a most superb circular table, presented by his Majesty Louis XVIII. of France, to his Royal Highness the Prince Regent. This beautiful piece of art is of the Sèvres manufacture. The plateau is exquisitely painted on porcelain, and is composed of deceptive imitations of cameos in onyx and sardonyx, set in a rich and highly wrought mounting of gold. The centre painting represents a profile bust of Alexander the Great, which is surrounded by tablets, painted in gold relief, and descriptive of subjects connected with the history of that hero. These are surrounded by a border formed of circular cameos, supported by festoons of flowers, fruit, &c. in gold relief, suspended from lions' masks, &c. These gem-like profiles are portraits of Constantine, Trajan, Julius Cæsar, Mithridates, Hannibal, Themistocles, Miltiades, Pericles, Scipio, Pompey, Augustus, and Septimius Severus. Under each portrait is a small tablet, recording some distinguished event appertaining to the illustrious character beneath whose resemblance it is placed. The verge is of metal highly gilt, ornamented with trophies of arms, to receive a covering of plate glass, which secures this valuable piece of art from injury. It is supported by a stem composed of the Roman fasces upon a carved base, in imitation of a shield, both of which are painted green and heightened with gold.

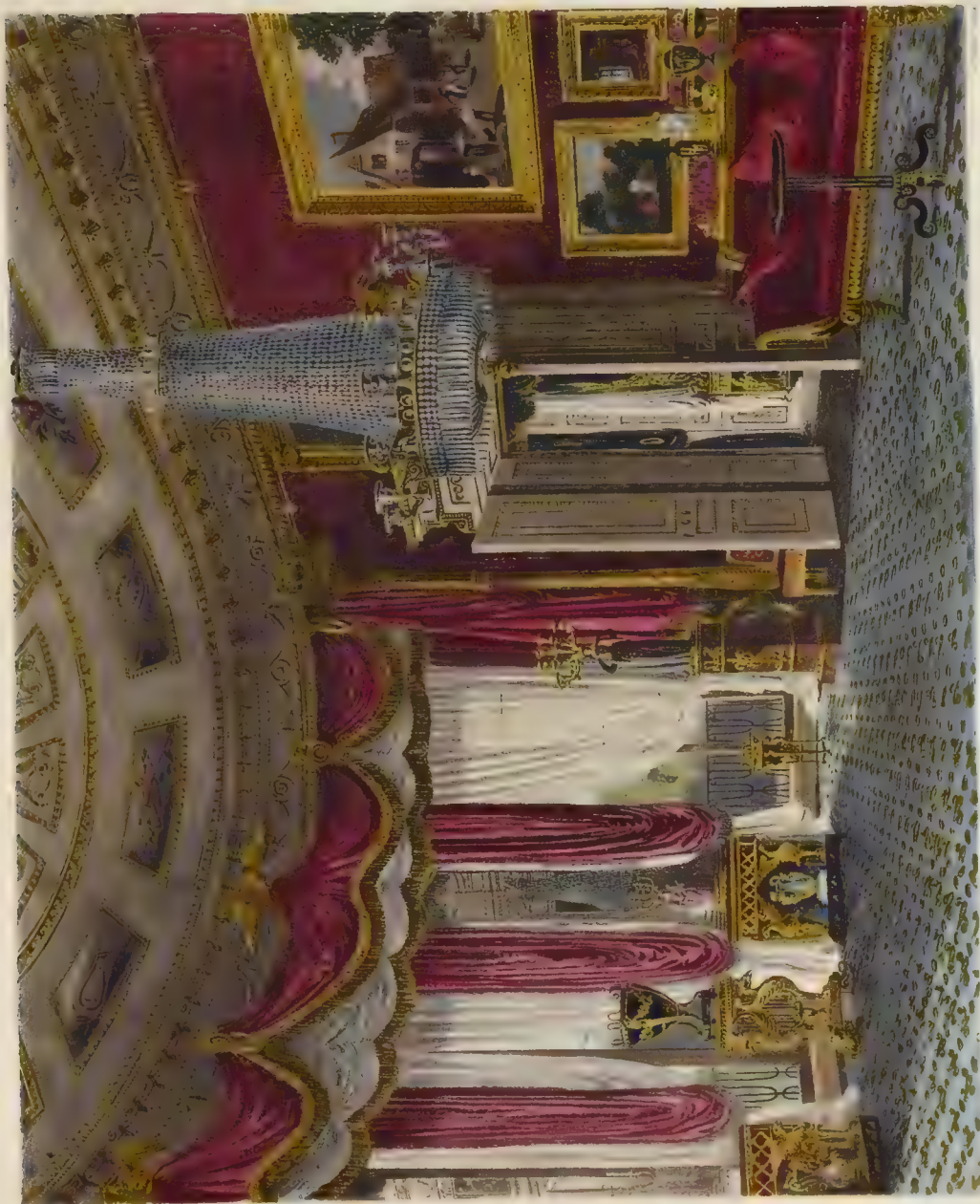


Fig. 1. Interior of a room.

The sofas and chairs are carved and gilt, with seats, backs, and cushions of rose-coloured satin damask, to correspond with the draperies. The carpet is of a light blue field, powdered with fleurs de lis in gold colours.

The two upper pictures that ornament each side of the fireplace are three-quarter portraits of Henrietta-Maria, queen of Charles I. by Vandyke: one a front view, in white satin, with ear-rings and necklace of pearl, her neck modestly exposed; the other a profile, and in nearly the same costume. The delicate expression of this interesting princess is finely described in each portrait, and they may be ranked among the best female heads by the pencil of this celebrated Flemish painter.

Below the first of these heads, is a large landscape by Cuyp, with cows, utensils belonging to the dairy, &c. The back-ground represents a rural scene, with part of a Flemish town in the distance. A pleasing effect pervades the whole.

Its companion is an interesting landscape-composition, also by Cuyp, with groups of figures enlivening the road, which winds towards the banks of a wide river; beyond which are seen, in aerial perspective, the buildings of a considerable town. The scene evening, with a sky diversified with clouds of a pure gray tint, finely contrasting the warm glow of the declining sun upon the horizon.

On the left side of the fireplace, beneath the Cuyp, are three cabinet pictures:

A Hawking Scene, painted by Adrian Van de Velde. The principal figure is a lady on a white horse richly caparisoned with blue attire, attended by a gentleman and page; the first is directing her to a passage which leads from the wood through which they are riding, into the open country: the second group is composed of a man bearing the hawks on a hoop, with others on horseback and on foot, leading on the dogs for the sport. This picture is vivid in effect, and executed with a spirited pencil.

The Manteau Bleu, by Metz. Seated at a table is a lady in a blue satin mantle, trimmed with broad white fur, holding a music-book, partly open, while

a gentleman is tuning a lute, to accompany her voice. The table is covered with a rich Turkey carpet, the corner of which being turned up, discovers a massive carved table, whereon is placed a wine-glass. This picture is exquisitely painted, and the colouring peculiarly fresh, rich, and harmonious.

Sportsmen regaling, by Paul Potter. At the door of a small village alehouse is a cavalier, wearing a red mantle over a picturesque dress, mounted on a gray horse, with a man by his side taking up his stirrup-leather. His servant is on a light bay horse, bearing a fowling-piece and game. Two dogs, the sportsman's spaniel, and that belonging to the house, a little mongrel cur, are very naturally represented making acquaintance with each other. At the door, in a half-tint, is seated an old labourer, wiping his brow; and a girl is just visible within, bringing him a jug of beer. Over the door is suspended the usual Flemish sign, a wreath of hops upon a pole. The light and shade of this choice cabinet picture are arranged with magical effect; the penciling is varied to suit the character of each object; the trees have a peculiar freshness, and the whole of the composition is harmoniously coloured.

On the other side of the chimney-piece, beneath the companion Cuyp, are three other cabinet pictures:

The Coup de Pistolet, by P. Wouvermans. A camp scene is the subject of this piece, wherein are represented horse-soldiers regaling at a sutling-booth, with a group of beggars slowly approaching them. One, on a mottled horse, is blowing a trumpet; and another, a cuirassier, is discharging a pistol in the air, from which circumstance the picture has been designated: another is holding a glass in his hand, which has just been filled with liquor by a woman in front; and another has a woman mounted behind him. Inside the booth, is a girl drawing beer from a barrel. The tents in the fore-ground are rudely constructed, and have the accustomed inviting insignia of a *cabaret*, a wreath of hops and a jug suspended from a pole. The distant scene represents a camp. The figures

are very picturesque in their costume, and there is great variety in the horses, which are well drawn, and painted with characteristic truth. The picture is on panel, and in high preservation.

Children with a Guinea Pig and a Kitten, by Adrian Van der Werf. Behind a stone table, partly covered with a rich Persian carpet exquisitely painted, are a boy and girl gaily attired: the former, with a black hat, and blue and white feathers, is amusing himself with a Guinea pig; and the girl, with her head ornamented with white feathers, has a kitten in her arms. This small picture is most elaborately finished, and without that ivory-looking hue of the flesh that too often characterizes the works of this master.

Interior of a Kitchen, by Mieris. This interior appears to belong to a person of some condition, from its space, style, furniture, and domestics. A man-servant in a handsome livery is employed in sharpening a knife on a board; some others lie at his feet in a curious knife-case. A female servant near him is spitting a hind quarter of lamb, and preparing it for the fire; another, in the fore-ground, is seated, scraping and trimming carrots on a board: by her side are scattered carrots, parsnips, onions, red and green cabbages, artichokes in a basket, by a pail nearly filled with clean water; which afford an instance of the culinary vegetables then in use. On a ring of hooks suspended from the ceiling are a hare and a wild duck, and on the wall hangs a young cock. The whole of the utensils and culinary apparatus exhibit the domestic cleanliness of the kitchen, so characteristic of Flemish housewifery. In the fore-ground is a red earthen colander with fresh-water fish; near which is a cat, admirably painted, feasting on one which she has stolen. The pump over the clean leaden sink is an elegant and convenient piece of hydraulic machinery, having two handles and two spouts, probably for hard and soft water. This interior is a very curious and interesting record of the customs and manners of the forefathers of our Flemish

neighbours, and is painted with such adherence to nature, that it appears to be the real scene represented in a diminishing mirror.

Cavaliers preparing for riding, by Cuyp. This large upper picture represents a black page, with a hound and greyhound by his side, holding horses, richly caparisoned, for two gentlemen properly equipped for riding, who are preparing to mount. In the mid-ground are a bull and a cow; beyond which is seen a lake, with a town on its borders, terminating in distant mountains. The picture is painted in a fine silvery tone; the light and shadow are forcible and lucid in effect, descriptive of evening, which is naturally represented by the length of the shadows cast by the declining sun.

Under this subject are three cabinet pictures :

Crossing the Brook, by Adrian Van de Velde. A herdsman in a sheepskin jacket with red sleeves, mounted on a gray horse, is fording a brook, with cows, sheep, and goats, and conversing with a female peasant whom he has met, bare-footed, and also crossing the ford. In the middle-ground is a shepherd seated on a hill, playing a pipe while tending his flock. On the left is an Italian ruin on a rising ground; and the intervening space represents an open country, bounded by a chain of blue mountains. The effect of the composition is sunny and pleasing.

The terrified Boy, by Paul Potter. The principal object in this picture is a hovel, with two cart-horses, the one a dapple gray, the other a light brown. At the door is a young urchin with a puppy in his arms, running with all his might from its enraged mother, who is following and tearing him by the tail of his coat; notwithstanding which he will not relinquish his prey. The shrieks of the terrified boy have drawn the attention of a woman who is milking, and appears amused with the merited punishment of his mischief. The suddenness of the noise, and the rapid retreat of the boy from the hovel, have roused a ram,

which is springing up; and also a cock, which half flying, half striding, with his beak open, screaming with fright, is literally in motion. The horses are elaborately finished and beautifully illumined, and are finely relieved from the dark hovel by a ray of light shining through an aperture within. The animals are painted with the strictest attention to nature; the trees have every leaf defined, and each accessory is represented with equal regard to detail. So great has been the observance of the painter to minutiae, that he has even introduced the summer flies buzzing about the neck of the gray horse. The back-ground is exquisitely touched, and is descriptive of the gentle undulations of Flemish landscape scenery; in which is introduced a chateau peeping above a wood; a cavalier on horseback is travelling the road, and the distant fields are beautifully spotted with cows and sheep.

An Interior, by Peter Van Slingelandt. Within a well-furnished parlour, a female is employed in lace-making, seated before an open casement, on the edge of which a parrot is perched. The subject indicates a summer afternoon; the effect through the window is sunny, and exhibits a view of a street, with the gables of picturesque Dutch houses. Upon the table are a basket of strawberries, roses in a glass bottle, bread and cheese. In a corner of the room is a cradle, carefully wrapped with drapery, and a small spaniel is introduced playing with part of the head-dress of the infant. The style of this picture is more bold and lucid than the usual works of this master, who was one of the most elaborate finishers of the Dutch school.

Above the door on the west side of this apartment, is a portrait in profile of George I. painted by Sir Godfrey Kneller. His majesty is represented in armour, over which is a pale crimson drapery fastened to the right shoulder, and wears a flowing brown wig.

Above the opposite door is a portrait of George II. in armour, wearing the

ribbon of the order of the Garter, with a crimson velvet mantle, bordered with ermine, over his shoulder; his majesty has on a powdered tie-wig. These portraits only describe the busts; that by Kneller is spirited and well painted; the portrait of George II. is a very inferior performance, the painter unknown.

On the same side is a large picture, *The Village Festival*, by Teniers. This lively scene represents an inclosure belonging to a public-house, with groups of villagers regaling themselves in rural feasting, and in dancing to the music of a bagpipe, played by an old man elevated on a clump beneath a tree. In the corner of the fore-ground are two ladies and a gentleman, attended by a page holding a greyhound; a boor, emboldened by ebriety, is rudely seizing the hand of one of the ladies, who is seated on the ground, and inviting her to join the rustic dance. The figures, which are larger than those usually designed by Teniers, are well coloured, and executed with a bold hand. On the right of the fore-ground are domestic utensils, depicted with powerful effect and characteristic truth. The composition is cheerful, and painted with great vigour.

The space beneath is occupied by the three following cabinet pictures :

A Herdsman and Cattle, by Adrian Van de Velde. The herdsman, surrounded by his cattle, sheep, and goats, in a beautiful sequestered spot by the side of a brook, is in conversation with a female peasant. The character of the herdsman is very finely conceived; the woman is painted with spirit, and the cattle are drawn with the utmost attention to nature, and are elaborately finished.

An Interior, by Ostade. This picture represents the interior of a cottage, with characteristic traits of the manners and habits of a Dutch peasant's family. On a rude octagon table is spread their very homely fare; the good-natured father is amused by his infant on the mother's knee, who is engaging its attention by a limbless doll. In the back-ground is the delicate and fac-simile representation of the child's *chaise-percée*; and in the fore-ground is a little boy standing at a

high stool, eating bread and milk; before whom, a dog, on his hind legs, is using all his rhetoric to come in for a share. The expletives scattered about this curious and homely apartment, afford ample means for judging of the rude comforts and domestic habits of life of the Dutch peasantry in the seventeenth century. On the table is a coarse loaf, a brown platter, a piece of cheese, a glass tumbler of malt liquor, with the usual accompaniment the tobacco-pipe, which is lying on the table-cloth. The windows afford a specimen of the curious plumber's and glazier's work of that time.

The Hay-Field, by Philip Wouvermans. On the border of a river, whereon appears part of a barge, and in the water a youth bathing, is a rising field, upon the fore-ground of which is a waggon nearly laden, by peasants who are industriously employed in the rural occupation of the hay-harvest. To the waggon are attached three horses, with another lying by their side, to complete the composition of the group; their attire is rude, and the horses are highly characteristic of the farmer's team. The arrangement of the light and shade, and the colouring of the group, are magical: such a happy selection of the incidental effects of nature constitutes one of the finest features of the landscape-painter's art, and is an eminent record of the picturesque feeling of this distinguished artist. An episode introduced to the right of the fore-ground, of two sportsmen with hawk and dogs, afforded the painter the means of displaying in their costume the primitive colours blue and red, with peculiar zest. In the middle-ground are lads and lasses romping in the hay; behind whom, on the brow of the field, is another waggon nearly laden, which with the horses forms a pleasing subsidiary group, painted in a half-tone, and in excellent keeping; and on the right is seen the well-sheltered farm.

A middle tint of sober hue pervades the body of the picture, which judiciously uniting with the massy gray clouds that touch the horizon, offers a chaste breadth

of relief to the warm tints of the groups of figures, horses, and other objects that diversify the composition. The sky, which occupies a large space, is characteristic of that unsettled weather that too often accompanies the hay-season: hence the waggons are being loaded with the expedition becoming a provident husbandman.

THE ANTE-ROOM.

Passing through the entrance-hall and octagonal vestibule, the ante-room presents itself through a pair of folding doors: this room forms the approach to the chief suite of state apartments to the right, and on the left, by the door which is represented open in the plate, to the audience-chamber of his royal highness, denominated the BLUE VELVET ROOM, and thence to a private chamber adjoining.

Between the windows, which are opposite the doors of entrance from the vestibule, is a large pier glass, which reflects the objects before it, and produces a pleasing effect of richness and continuity, that prepares the visitor for the increasing splendour of the superior apartments. The walls are of bright blue, coloured in distemper, and surrounded by mouldings in burnished gold; the carpet is also of a bright blue ground, powdered with gold-coloured fleurs de lis.

The doors and sur-portes, on entering this room, produce a pleasing *coup d'œil*, and as they occupy a great portion of its side, they are combined by corresponding embellishments. The doors are white, and ornamented by carved emblematical trophies, well designed and finished in burnished gold, representing emblems of the Arts, Sciences, &c.: among the most prominent symbols are, Architecture, Sculpture, Painting, Music, Navigation, Agriculture, and Vintage. The sur-portes are composed of a rich combination of foliage, which surrounds and forms frames to the portraits of the princesses his royal highness's sisters; and the decorations to the magnificent pier glass are in unity with the same.



A chimney-piece of statuary marble, ornamented with termini with Ionic capitals and enrichments of or-molu chasings, supports a lofty chimney-glass; over which is an oval portrait of Madame Pompadour, embellished by gilt cornucopiæ, filled with fruit and flowers.

The cornice of the room is enriched and gilt, from which spring plain coves, terminating in an ornamented frame-work, surrounding a large panel; in the centre of which, in stucco, is a rich flower tastefully enlarged by branches of palm and laurel, suspending a simply elegant cut-glass chandelier. Window-curtains of rose-coloured silk, and gold cords and fringes, with sub-curtains of white taffeta, are suspended from carved and gilt window-cornices. Under the pier glass is a handsome table, the top of which is of red Oriental granite, and the frame decorated with or-molu and tablets of fruit embossed in coloured marbles. On the table is a fine bronze statue, borne by warriors on an elevated platform; on each side are bronzed draped figures, supporting or-molu branches for lights.

Two superb Buhl cabinets, on coffer and frames, decorate the other side of the room; and a magnificent cabinet, in Buhl and metal-chased work, is placed opposite to the fireplace, and supports a bronze equestrian statue of William III. in Roman armour, crowned by Victory, and trampling Rebellion underfoot. The pedestal is inscribed in front, on a circular tablet of a matted gold ground, in burnished gold letters:

BRITANNIA MAGNA PACATA,
 GVLIELMVS SCOTIAM PETIT,
 REBELLES AD LEMERICAS ARCES
 PROFLIGAT,
 AVXILIARIOS FVGAT,
 VICTOR REGNAT:

CARLTON-HOUSE.

over which are the arms of Great Britain on a shield. On the side of the pedestal, under the off side of the horse, is a chased basso-relievo of the deputies of a seaport-town, whose battlements and masts of vessels form the back-ground, offering submission to William, who with his officers are mounted on horses. The figures are in Roman costume, and richly gilt. Over this, and the corresponding basso-relievo on the near side, are shields inscribed :

HÆC VNI

SERVATA.

On the circular tablet in the rear of the pedestal is the following inscription:

ANGLIA LABORANTE

FIDE PERICLANTE,

VOTO PVBLICO

GVLIELMVS III.

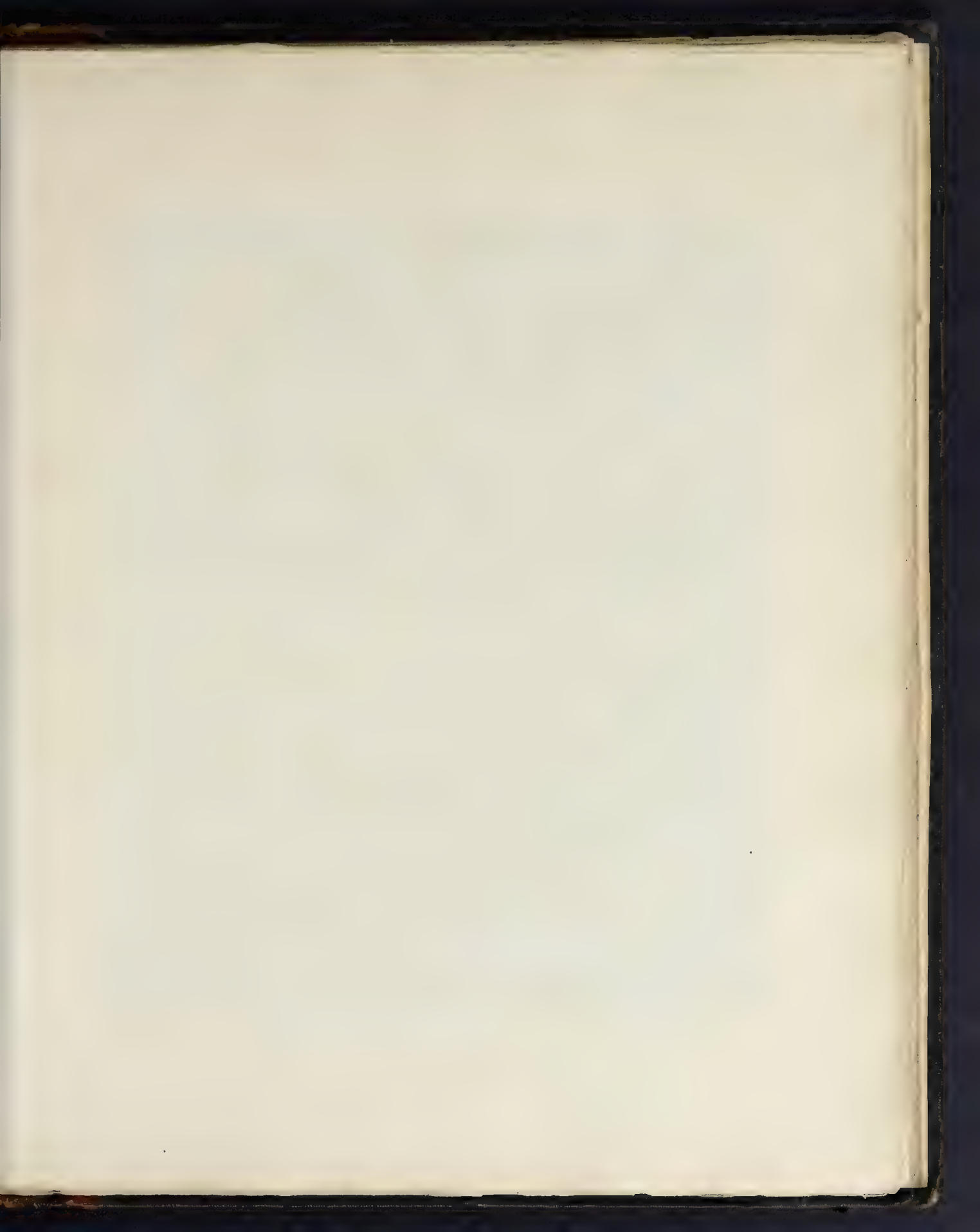
ORAS APPVLIT,

PROTECTOR RESTAVRAVIT,

REX SVSTINUIT :

above which is a shield corresponding with that in the front, containing the arms of England. On each side of this group are branches for lights, similar to those on the pier tables, and two small antique bronzes of the Venus de Medicis, and a naked male figure, with some loose drapery over his left arm and shoulder.

On the marble chimney-shelf is a bronze equestrian statue of Louis XIV. in Roman armour and a full flowing wig, on a pedestal supported by chased ormolu Satyrs' hoofs; in front of which is a shield containing the arms of France. On each side of this elegant bronze, are a pair of figures and branches for lights, corresponding with those opposite.



Inclosed in superb flat borders, most elegantly carved and gilt, surrounding panels over four doors and one of the pier glasses in this apartment, are portraits of their Royal Highnesses the Princess Augusta, the Princess Elizabeth, the Princess Mary, the Princess Sophia, and the late Princess Amelia. These pictures are of a uniform size, and represent the princesses to the waist. There is a pleasing variety in their attitudes; they are painted in a delicate, unassuming style, and have an interesting and novel effect, from the manner in which they are arranged to correspond with the general contour of the apartment.

Opposite the pier glass, and over the door leading to the vestibule, is a portrait of Louis XV. of France, when a youth. He is described in a fawn-coloured velvet coat, with lace ruffles, wearing a cuirass, with a broad blue sash, and over his shoulder a blue mantle powdered with golden fleurs de lis. In his right hand he holds a baton of the same colour, studded with golden fleurs de lis.

Two whole-length portraits occupy the spaces on each side of the north door: that on the east is "Gaston de France, frère unique du roy Louis, 1634." The prince is represented in a superb costume, wearing a cuirass over a yellow jerkin, ornamented with embroidery, with slashed silk sleeves, the ruff and cuffs of beautiful point lace. The breeches are of barberry-coloured silk, richly embroidered, and buttoned with silver; the boots of buff leather. He is decorated with the order of the Holy Ghost, suspended by a blue ribbon, and wears a broad sash of orange and blue silk. The sword-belt, which passes over the right shoulder, is very brilliant. His left arm is leaning on a helmet, richly wrought and embossed with gold, placed on a pedestal; in his right hand he holds a baton.

This picture is painted in a rich and harmonious style of colouring, and elaborately finished. It is from the pencil of Vandyke, and is in excellent preservation.

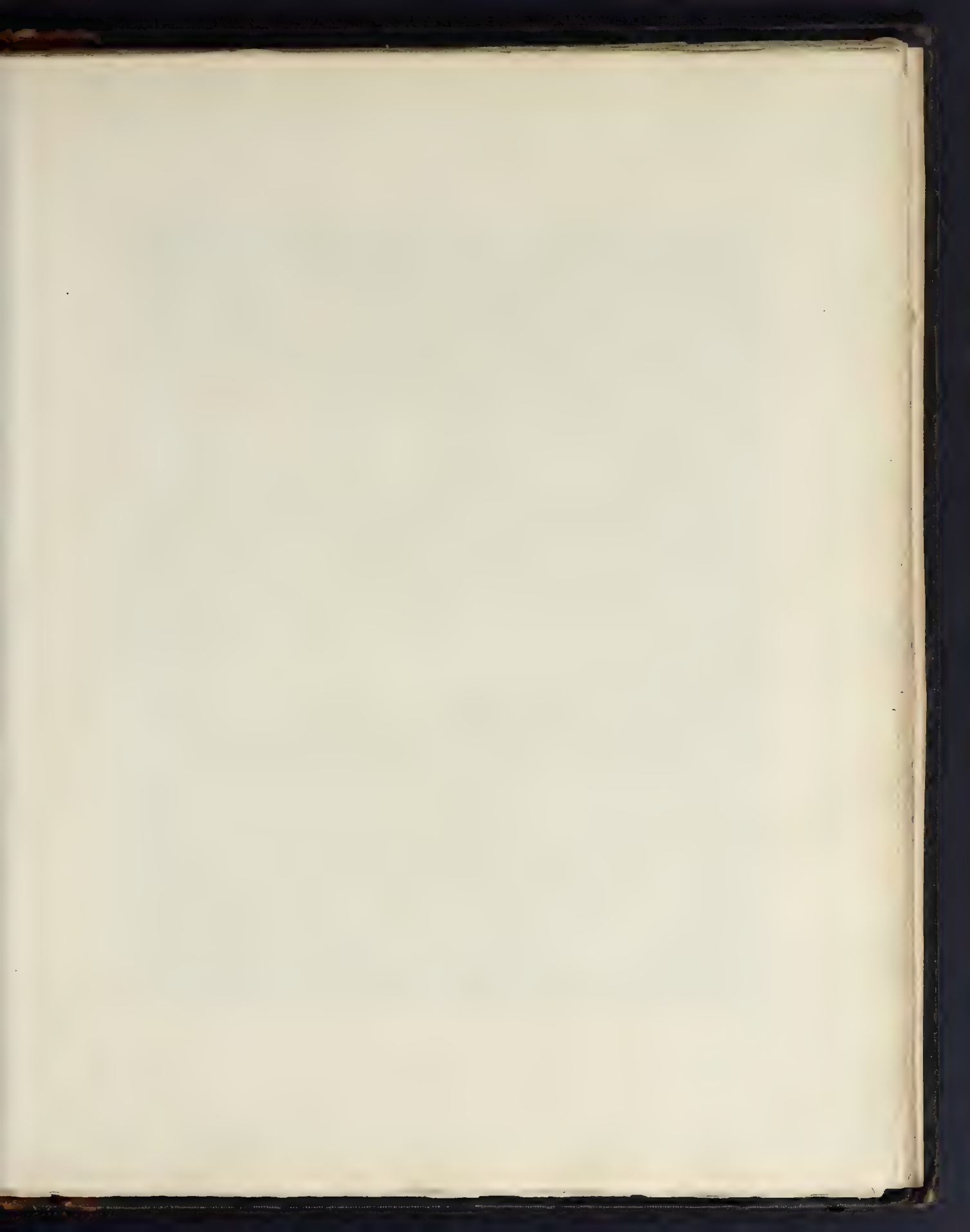
Henry Prince of Wales, eldest son of James I. the companion picture, is represented in dark armour, inlaid with gold ornaments composed of the thistle, the rose, and fleur de lis: his left hand is resting on the hilt of his sword; his right hand, in an iron gauntlet, grasps a baton. On a table covered with crimson velvet, is a helmet ornamented to correspond with the armour, having a crest of red and white feathers. His boots are of buff leather, with golden spurs.

This picture has the reputation of being the work of Vandyke; but as that distinguished artist did not visit England until 1629, fifteen years after the death of Prince Henry, it is probable that the picture was painted by George Jameson, a native of Aberdeen, designated the Scotch Vandyke, he having studied, at the same time with the illustrious Flemish painter, under their great preceptor Rubens.

A fine half-length portrait by Sir Peter Paul Rubens occupies the centre of the east side of this apartment. It represents a Flemish gentleman, bearing a hawk on his fist, attired in a chocolate-coloured velvet suit, with a cloak of the same trimmed with fur, and wearing a large beaver hat. The back-ground composition is a flat distant country, terminating in mountains.

This picture is painted with peculiar transparency; the flesh has a vivid effect, being contrasted by a broad white collar and the deep surrounding tones of the costume.

An interesting oval portrait of Madame Pompadour, in a mob cap and figured chintz dress, profusely decorated with striped ribbons, occupies the space above the chimney-glass. Her hair is powdered, her neck and arms bare, her countenance animated and pleasing; she is seated on a couch, and employed in that species of ornamental needle-work which was designated the Pompadour embroidery. This picture, in style and execution, has completely the air of the French school.





THE BLUE VELVET ROOM.

In this apartment, which is the private audience-chamber of his royal highness, the interviews with the ministers of state, foreign ambassadors, &c. usually take place. It is very splendid in decorations, and furnished with elegance and taste, forming a striking feature in the upper suite of state apartments. The ceiling is encompassed by a richly ornamented and gilded margin, and is painted in imitation of clouds and sky; in the centre is a group of winged boys supporting a superb chandelier of cut glass for twenty-four wax-lights. Between the enriched cornice that surmounts the walls, spring four coves to the margin that bounds the ceiling, which are painted, in compartments at the centres and at the angles, with emblematic representations of British naval and military triumphs: these are encompassed by gilt frames of ornamental stucco-work, and supported by foliage, palm-branches, festoons of flowers, &c. similarly finished and decorated. The walls are divided into compartments, the panels of which are dark blue velvet surrounded by a richly carved and gilt moulding, each angle being filled with a boldly carved device formed of an open escalop, foliage and branches of oak, highly embossed and richly gilt. The surrounding margins are of light peach-blossom, and bordered by a burnished gold moulding. The doors are of the same colour with the margins; the architraves and mouldings are gilt; and the panels contain finely executed carvings, in burnished gold, representing trophies of Roman armour, arms, and other implements of war. The shutters are enriched in correspondence with the doors; as are also the plinths, bases, and surbases of the whole apartment.

The chimney-piece is of statuary marble, ornamented with panels of tastefully designed foliages in or-molu, covered with plate glass. On the entablature is a chimney-glass of large dimensions in a gold frame, and in the centre a time-

piece of excellent and complicated workmanship, being designed to express the progress of time, the seasons, lunar changes, &c.; it is surmounted by figures in or-molu, supporting a globe. At each extremity of the chimney-piece are pedestals bearing bronze figures holding branches for lights, between which and the time-piece are placed small vases of exquisite workmanship.

The draperies to the windows are arranged in festoons, supported by a staff ornamented by foliage, swans, &c. gilt in burnished gold, and are of blue satin embellished with fleurs de lis of gold-coloured satin, and gold fringes, cords, and tassels, and lined with white taffeta. The carpet is also blue, and embellished with fleurs de lis and a corresponding border.

In the centre of this apartment is a superb cabinet table of mahogany and gilt metal ornaments, containing drawers and other conveniences necessary for an *escritoir*; on this is a handsome inkstand, and small vases which serve as candelabra. At each end of the table is a magnificent state chair, carved and superbly gilt; the sofas with which the room is furnished are in correspondence; the arms are supported by winged chimeræ, and the seats, backs, and cushions are of blue satin, similar to that of the curtains and draperies.

The piers contain beautiful cabinets of ebony, ornamented with marble, mosaic, and or-molu, and support bronze figures with or-molu branches for lights, above which are large pier glasses in gold frames.

The Shipwright of Antwerp, by Rembrandt. This venerable artisan is seated at a table, with a pair of compasses in his right hand, and draughts of parts of vessels before him, on which is written "Rembrandt. 1633." His wife, who has withdrawn his attention from his studies, is delivering him a letter. The colouring of this picture is inferior in splendour to most of the principal works of Rembrandt, and at the same time natural and unaffected; the drawing, particularly of the hands, is very fine.

A Boat-Piece, by Albert Cuyp. The scene is laid on one of the wide rivers of Holland; near the centre of the picture is a large Dutch sailing-boat, with several figures, soldiers, &c. on board, and on the deck is a drummer beating his drum. In the offing are several other vessels, and near the principal are several small row-boats. The picture is of a low and uniform tone of colour, but very brilliant. The sky being principally gray, gives a pleasing relief to the warm tints of the vessels; and the Dutch national flag and figures in red are so judiciously introduced and distributed, that they give a sparkling freshness and piquancy to the whole effect of the picture.

The Baptism of the Eunuch by Philip, painted by Both. In an extensive landscape, a fine evening scene by the side of a river, the painter has introduced the baptism of the chief treasurer of Candace queen of the Ethiopians, from the Acts of the Apostles, chap. viii. v. 38. The design is a romantic scene; the road running by the side of the river is bordered by bold rocks, and leads towards the mountainous country which forms the distance; the banks of the river are tastefully ornamented by light and picturesque trees. In an opening leading to the river, near the fore-ground, is represented the Eunuch on his knees, richly clothed in blue Asiatic costume, receiving the sacrament of baptism; he is attended by an Ethiopian on horseback, attired in scarlet; and on the road, in the middle distance is the car, with attendants looking on upon the ceremony. The effect is warm and glowing, and the trees are touched with a lightness and spirit peculiar to this master.

Christ restoring the Paralytic, painted by Vandyke. This picture is composed of four half-length figures; Christ being in the centre; on his right hand is the cripple, behind whom is a wondering spectator, and on his left a young apostle, which completes the subject. The character and tones of the masks are finely

contrasted to each other; the hands are well designed, and painted with spirit; the hues of the draperies are chaste, which give great vigour to the flesh, and produce a richness and brilliancy of effect that approach the splendour of Rubens, for whose work it might reasonably pass.

THE BLUE VELVET CLOSET.

Adjoining the private audience-chamber, and communicating with it, is this apartment, which is embellished and furnished *en suite*, and thence becomes an appendage to its usefulness and splendour. The ceiling is painted simply as a sky; the large coved and enriched cornice is gilt, and the walls formed into compartments by gilt mouldings, stiles, and carved angles of shells and foliage in burnished gold; the panels being of dark blue velvet, on which the pictures are suspended from the cornice.

By the correspondence of the carpet and the draperies of the windows with those of the chief and adjoining apartment, the desirable effect of continuity is preserved, and the other furniture and decorations of both rooms judiciously combined.

The chimney-piece is of statuary marble, ornamented by foliage and other embellishments in *or-molu*; upon which are a looking-glass, a clock, and also very handsome supports for lights, repeated on the two sumptuous cabinets, and the tables which adorn the sides of the room and pier between the windows; and which also contain vases of great beauty and excellent workmanship. The pier table is tastefully composed of an embossed and chased metal frame-work, containing compartments in mosaic, formed by valuable marbles and by others of *Buhl*. It supports in the centre a figure representing Time bearing a celestial globe, upon which the dial-face is included; and a looking-glass completes the



décoration of the pier. A tastefully composed chandelier of cut glass is suspended from the centre of the ceiling.

The pictures in this apartment are, *a Party returning from Hawking*, painted by Philip Wouwermans. The composition describes several persons, of both sexes, on horseback and on foot, upon a rising ground, some of whom are partaking of refreshment from a cabaret, which appears in the corner of the picture. Certain sportsmen are watering their horses, and others are engaged in conversation, while one of the horsemen is galanting with a young woman who is pouring liquor into a glass. Behind the group is a four-wheeled covered carriage, the coach of the time, which is truly a heavy "leathern convenience."

A Camp Scene, by Cuyp. The principal group of this design represents a cavalier in a cuirass, with a scarlet sash, arranging the attire of his horse; he is standing before the animal, which is a dappled gray, admirably painted. The conduct of the light and shadow of this group is masterly, and illuminates the composition with brilliant effect, causing the back-ground to retreat in aerial perspective, without the aid of any other colouring upon the prominent figures than black and white, excepting the sash, which is rather out of harmony. In the back-ground is a camp scene, with horse and foot soldiers, tents, suttling-booths, &c. The sky is clear, and painted with that luminous purity of atmosphere which distinguishes the best works of this esteemed master.

View of a Town in Flanders, by Vanderheyden.

The pictures by this master afford a most interesting treat to those who desire to become acquainted with the manners of former times. The painters of the Dutch and Flemish schools have left us numerous descriptions of the customs and domestic habits of their countrymen, most faithfully depicted in the universal language of their art. Of what passed within the walls of their dwellings, in every class of society, we have ample testimony in the interiors of Gerard

Douw, Mieris, Teniers, Ostade, John Steen, Brouwer, and others; of the exteriors, among the many excellent painters of topography none were more faithful than Vanderheyden. In his views of towns we appear to be numbered with their inhabitants, and expect to enter with them into their respective dwellings. To the sensible mind what can be more delightful, than the associations thus excited by mixing as it were in the bustle of life with those who ceased to live more than a century ago!

This picture represents the entrance to a town, wherein the road leads to a draw-bridge, beneath which is the fosse, and in front a Gothic church. Every building is delineated with characteristic truth; the stone, brick, timber, &c. with all the fractures and varieties of accident and time, giving a locality to the view that amounts to illusion. The scene is peopled with figures in their characteristic costume, by the able hand of Adrian Vandevelde.

These pictures enliven the west side of the apartment.

On the north side is a subject from a German story of the *Haunted Cellar*, wherein the mistress of the house is descending a staircase that leads to a vault, with her fingers to her lips, expressive of her silent approach to the discovery of the ghost; her servant, her lover, and a friend are seen at the extreme part of the vault, with a light, regaling themselves with the purloined treasures of the cellar. This picture is painted with vigorous effect of light and shadow, is highly finished and chastely coloured. It is the production of Maas.

The companion picture is an interior, with a female figure also descending a staircase, to a room wherein a group are preparing for a concert; among others, a gentleman is tuning a violoncello: the instrument is an admirable piece of "still life," and the whole piece is worthy the hand of its admired author, Metzu.

On the east side is a view in Holland, painted by Vanderheyden, which represents the banks of a canal, with figures loading vessels with various merchandise preparing for the market.

A Landscape, painted by Ruysdael. The scene described is highly picturesque, wherein a windmill forms a prominent feature. The other objects have the usual characteristics which belong to the compositions of this correct observer of the rural imagery of the Low Countries. The trees are touched with a spirited pencil, and the general tones of the painting are natural; although allowance must be made for the dark hues which the herbage and foliage have acquired by time, which certainly has subdued the lively greens that so attentive an observer of nature must have originally introduced in the scenery which he so closely copied, where the humidity of the atmosphere naturally diffuses a most vivid hue to vegetation.

Portraits of King Charles I. his Queen, and the infant Prince Charles, afterwards Charles II. painted by Mytens. This beautiful cabinet picture describes Henrietta-Maria elegantly attired, seated on a platform, in a state chair of crimson velvet, near a table with a covering of the same rich material, with a velvet cushion, on which is seated the young prince, in an infant's frock and white cap. The king, in a Spanish costume, wearing the ribbon of the order of the Garter, is standing by a chair of state, at the other end of the table, upon which are his hat and sceptre. The back part of the picture is entirely shut in by a muslin curtain, before which is festooned a rich crimson drapery, that forms a border similar to the proscenium of a theatre.

LOWER SUITE OF APARTMENTS.

Descending from the principal floor by the grand staircase, the lower suite of apartments is entered by a vestibule in the centre of the south front of the building, the windows of which open to the lawn. The suite to the east comprises

the LIBRARY, the GOLDEN DRAWING-ROOM, and the GOTHIC DINING-ROOM; that to the west the ANTE-ROOM, the SITTING-ROOM, the DINING-ROOM, and the CONSERVATORY.

THE LOWER VESTIBULE.

This apartment occupies the space beneath the octagon hall and ante-room, and originally formed two rooms, being divided by the substructure of the wall that separates the above apartments. These lower rooms being dark and gloomy, the intermediate wall was removed, and the superstructure, by a most ingenious and elegant contrivance, has been supported by a double row of Corinthian columns and pilasters, by which an apartment is formed that has added much to the grandeur and beauty of this floor. The columns therefore intersect the apartment in the middle; the shafts are of scagliola, in imitation of verd antique, with bases and capitals beautifully carved and gilt, forming a colonnade; at the extremities of which, and between the pilasters that unite it with the sides of the apartment, are magnificent looking-glasses, which by their reflection produce a continued vista or interminable colonnade. The architectural effect of this skilful alteration is assisted by looking-glasses over the chimney and in the angles of the room opposite the gardens, which again reflect these columns and repeat the light from the windows.

The ceiling is painted in aerial tints; the walls are covered with scarlet flock, surrounded by gilt mouldings; the cornice is enriched and gilt; the surbase, plinths, and stiles of the doors and shutters, are of ebony black; the panels gilt and ornamented by paintings in arabesque, and bordered with narrow scarlet stiles. The window-curtains and draperies are of scarlet cloth, ornamented by devices and borders of black velvet.

The chimney-piece is of statuary marble, the shelf supported by Satyrs boldly executed in bronze, on which is a clock of curious workmanship, composed of a



central pedestal, bearing a terrestrial globe, with a figure on each side; one representing Time with his scythe and hour-glass, the other a female figure deeply engaged amidst the scattered symbols and implements of the sciences and arts, signifying the encroachments of Time upon the efforts of the student. This clock has neither dial, face, nor hand, the globe being separated by an equatorial belt, to which the scythe of Time is pointed. The junction of the lower hemisphere is divided into the twelve hours, and revolves its whole circumference in that space of time; and the belt being divided into sixty parts, and revolving its circumference in each hour, the point of the scythe becomes the index as the hours and the minutes pass. On each side of the clock are figures of boys, in bronze, bearing branches for lights.

The recesses contain sofas carved and gilt; the seats, backs, and cushions being of scarlet cloth, ornamented with black velvet. On each side of these are splendid large vases of china, mounted in or-molu ornaments of elegant design. The pier tables of this apartment are tastefully carved and gilt, two having slabs of verd antique, and one of statuary marble. On these are placed bronze and or-molu ornamental candelabra, &c. and a fine bronze, the subject the Rape of Proserpine; also vases of exquisite beauty. The tables at the extremities of the colonnade are furnished with bronze groups of horses restrained by naked figures, of animated design; and also bear branches for lights, valuable china vases, and other ornaments.

On the east side of this apartment are the following well-selected pictures: the first being a representation of various buildings, forming an interesting composition; among which are some in the Venetian and others in the Roman style of architecture, elaborately finished, and painted with great truth of effect. The picture is enlivened by groups of figures, by the tasteful pencil of Adrian

Vandevelde; the buildings are by Vanderheyden. This is one of the finest pictures by that faithful painter of topographical subjects.

A Landscape with Figures, by David Teniers. The scene describes the vicinity of the chateau of the painter, in which he has introduced, upon the foreground, portraits of his wife, her sister, his page with a dog, and himself giving instructions to an old servant, his gardener, who holds his bonnet in one hand, and rests the other on a spade. This very interesting scene combines, in the middle-ground, the chateau. The picture is unaffected in composition, and executed with spirit and truth; the red cloak of the artist is painted with uncommon zest.

A Family Piece, painted by Graat. This cabinet picture represents the portraits of seven persons of both sexes, in the Flemish costume of the seventeenth century, and is finished with great attention to their respective characters.

A Cattle Piece, by Nicholas Berchem. Few pictures from the pencil of this distinguished painter of cattle are more chaste in colouring or simple in design than this, wherein every object, both of animate and inanimate nature, is represented with characteristic truth, agreeable facility of touch, and that happy medium of finishing which seems to have determined each object at the very point of time when the painter had done enough.

Interior, by John Steen, who has depicted in this lively composition a Dutch *musico*, in which he has displayed his original turn for humour, in a variety of characters well suited to his graphic drama.

A Watermill, painted by Hobbima. So pleasing an assemblage of pastoral objects are combined in this composition, that the scene appears to be painted upon the spot. Every tint on the weather-beaten mill has the mark of local identity; the water is in motion; the banks, the trees, and each feature in the rural landscape, are stamped with the truth of nature.

On the west side of the apartment are the following pictures:

A Stag Hunt, the landscape painted by Hackaert, the figures and animals by Berchem. This animated composition represents a stag taking the water, closely pressed by his pursuers. The figures, male and female, and the horses on which they are mounted, are depicted in the most spirited action: the stag and the hounds are equally well described. The wood which surrounds the water is composed of lofty and well-designed trees, painted with a light and elegant touch, and are naturally reflected in the water. The effect is luminous, and the distances are preserved with due attention to aerial perspective.

An old Woman buying Fruit, painted by Gerard Douw. This pleasing composition exhibits an aged woman leaning upon the hatch at the door-way of a picturesque cottage, in conversation with a young woman who is selling her fruit. The characters are well preserved, and the tone of the picture is rich and harmonious. The figures, as well as the fruit and other subordinate objects, are delineated with that fidelity and exquisite finishing which mark the genuine works of this master.

Horses, painted by Vandyke. An admirable sketch of three horses with their riders, executed with that spirited precision which rivals the style of his celebrated master Rubens, and painted with a pencil still more light and elegant.

A Lady and Gentleman, painted by William Mieris. Upon a table on which is a carpet, is placed a dish nearly filled with oysters and shells, that delicious fish having furnished a repast for a lady and gentleman; the lady is drinking some liquor which has been poured by her companion into a cider-glass. In the back part of the room a black man-servant is entering with a tray. This piece, although exquisitely finished, is painted with spirit and freedom, and sweetly coloured.

Landscape, painted by D. Teniers. A small piece, describing a pass beneath a mountain, wherein is a bridge, on which are groups of travellers. The character of the landscape bespeaks it to be a view in Switzerland.

Landscape, by D. Teniers, companion to the above, representing masses of bold and lofty rocks, beneath one of which is a natural arch, opening to the view a distant country. These pictures appear to be painted with the most happy facility, and are coloured with the clearness of pure daylight.

River Scene, painted by Cuyp. The surface of a still and transparent stream, in this composition, is enlivened by groups of wild ducks, so faithfully depicted, and their actions so naturally designed, that they appear to be in motion. The aërial perspective is admirably managed, the water being a perfect plain, leading the eye without interruption to the distant horizon, which is diversified by the sails of various Dutch vessels.

THE LIBRARY.

Immediately connected with the lower vestibule is the library, which occupies the entire space beneath the private audience-chamber and the adjoining closet. This apartment embraces the five most easterly windows of the original garden front, the rooms beyond having been added since Carlton-House has become the property of his royal highness.

The room is very conveniently fitted up with open book-cases of oak, designed in the Gothic style, and partly gilt: the cornices are contrived to conceal spring rollers, which contain a fine collection of maps, that can be displayed for reference without inconvenience. The book-cases are surmounted by an ornamented parapet of embrasures, between which are introduced alternately the portcullis, the fleur de lis, and the rose. They contain a well-selected and valuable collection of books, handsomely bound, and arranged in classes under the direction of Dr. Stanier Clarke, librarian to his royal highness.

The door-ways at each end of the library are concealed by imitative books and shelves, in correspondence with the cases, by which judicious contrivance the uniform effect of a library is continued without interruption.

The chimney-piece is of statuary marble, composed of four insulated columns of the Corinthian order, with richly carved capitals, supporting a circular entablature, on which is a clock scientifically constructed upon a newly invented principle of an extreme detached escapement, by Sir William Congreve, Bart.; on each side of which is a bronze tripod, bearing lights, surmounted by a looking-glass.

In the recesses formed by the two windows at the extremities of the library, upon truncated columns of red porphyry, are alabaster vases of Greek form; and in those of the three centre windows are also placed, on Buhl pedestals, elaborately finished models of the triumphal arches of Constantine, Septimius Severus, and Titus Vespasian, executed in choice statuary marble; the ornaments, basso relievos and alto relievos inserted, are chased or-molu, in which the groups of figures, busts, and horses are represented with the utmost skill, being the works of Italian artists of repute. These ornaments are restored from the best authorities, added to the existing ruins, and finished on a proportional scale from actual measurement; they are most ingenious specimens of sculpture in miniature, and exhibit interesting and accurate models of those admired monuments of Roman architecture.

Between the piers are cabinets and India coffers, on which are placed bronze candelabra. The library-table is of Buhl manufacture, and at certain distances candelabra surround the apartment. The chairs are ebony, of the character of the time of Henry VIII. with scarlet cushions; the curtains and other furniture *en suite*.

THE GOLDEN DRAWING-ROOM.

From the library this room is approached by folding doors, exhibiting a very splendid architectural apartment of the Corinthian order. The columnal support to the entablature which surrounds the ceiling is massive and elegant, consisting of fluted pillars, which, with the bases and luxuriantly carved capitals, are entirely gilt in burnished and matted gold. The cornice is also richly carved and gilt; and the frieze, in imitation of rose-wood, is ornamented with the Grecian honeysuckle, relieved by burnished gilding.

The folding doors are formed of rose-wood styles, each leaf containing a richly ornamented carved and gilt frame, inclosing a looking-glass panel of one entire piece, which reaches from the bottom to the top; and on each side of the door-ways the spaces formed by the intercolumniations are entirely filled by single looking-glasses standing upon the floor, so that the columns have the appearance of being wholly insulated, and the room assumes the character of greater extent and splendour by these deceptive reflections.

The fire-place is situated in an alcove formed by a deep recess on the north side, opposite to the windows, the sides of which are occupied by looking-glasses of considerable size, in richly carved and gilt picture-frames, which, by reflecting and reduplicating the opposite glass and the intervening objects, become interesting and often animated pictures, that apparently enlarge and add to the liveliness of this splendid apartment.

The chimney-piece is composed of statuary marble, decorated with reeded bands of or-molu candelabra stems. In the piers between the windows and panels at the end of the room are seven elegant dwarf book-cases, which correspond with the chimney-piece, having angle pillars of palm-trees in or-molu, finely chased and tastefully designed, and covered with statuary marble slabs; on which are superb porcelain vases, enriched with paintings, gilt foliage, and



Uffizi Gallery, Florence

other appropriate ornaments; also branches for candles, bronze figures, and chased or-molu candlesticks. On the marble shelf of the chimney-piece is a beautiful time-piece of white marble, which has been lately substituted for that represented in the engraving; and two superb branches for wax-lights, each composed of a cornucopia filled with fruit, the apex of which is a pine-apple of gold, with bronze leaves in imitation of nature. From the top of these golden fruit issue the central and five surrounding lights; the bases are composed of dark green veined marble, with bassi relievi of or-molu laid on, representing Commerce and Industry, under the symbols of Mercury and a female sitting on wheatsheaves, with beehives, fruit, &c.: the accessories to Mercury are bales of goods, a rudder, an anchor, and other mercantile attributes. The bottom of one cornucopia terminates in a well-executed boar's head, and the other in that of a stag.

On the opposite side of the room are four French casement windows; the sashes and shutters are of rose-wood, corresponding with the doors, and with gilt mouldings. The window-draperies are of scarlet cloth, with sub-curtains of figured muslin, and between them the piers are filled with large looking-glasses. At each corner of the recess or alcove is a magnificent china jar, richly ornamented with or-molu necks and handles, and a chased base or cup of leaves, elevated on pedestals of three steps each, richly carved and entirely gilt, receding in pyramidal gradation upon each other. The bodies of the jars are of light sage green, embossed with vine-leaves and tendrils in pale relief. Between the intercolumniations at the east end of the room are noble and splendid candelabra, on superb square pedestals and circular bases formed of female canephora, out of whose baskets spring luxuriant clusters of or-molu candlesticks, which are multiplied by the looking-glass intercolumniations against which they stand.

Beneath the two pier glasses in the alcove are rich sofas of scarlet cloth bordered with black velvet, and massive carved and gilt frames; the settees and chairs are in correspondence. In front of the sofas are two circular tables of Buhl, executed in rose-wood, tortoise-shell, and or-molu.

Two pictures by David Teniers occupy the recesses above the dwarf book-cases on each side of the chimney-piece; the subjects *Village Fêtes*. In one, a multitude of male and female rustics are assembled before an alehouse, spreading in friendly parties along the village, joining in the dance, or regaling at tables abundantly furnished with homely cheer. The sky is serene, the atmosphere is pure, and the general sentiment of the scene proclaims the happiness of a holiday.

In the works of Ostade, of Brouwer, and of John Steen, the manners of the same class of people are abundantly recorded; but in those of the two first, generally with circumstances that, however they may amuse, or however admirably calculated they may be to display the executive powers of the hand, betray a vulgarity of conception, which too often excites disgust. That failing occasionally characterizes the works of the last, but the pointed humour and wit of his pictures almost apologize for the defect: he painted for a people in an age of little refinement. John Steen was a humourist, and represented what he sought; Teniers had the feelings of a gentleman, and painted what he saw. In contemplating the habits of the Flemish and Dutch peasantry as portrayed in the works of many other eminent painters, we discover no agreeable associations: their mean and dirty habitations are peopled with a vulgar race, exciting no pleasing images of pastoral comfort, or the innocent enjoyments of the healthful cottager; they are either groveling senseless boors, or rioting sensualists: while in the works of Teniers we behold even in the meanest hovel an appearance of



The Alhambra
Colours from the original
 by J. M. W. Turner

cleanliness, of cheerfulness and comfort. His rustics are decent and healthy; the tubs, the tables, the stools, and other humble furniture or utensils, however rude, are clean; the skillets are bright, and the dishes and jugs bespeak the housewife's care. The manners of the Low Countries, as represented by most of their painters, would only attract the passing curiosity of the stranger; whilst the pictures of Teniers would induce him to arrest his progress, to sojourn awhile with the cheerful and decent villagers that he met upon his way.

In this picture each age and sex is introduced with great variety of character. The young are displaying their agility in the lively dance, to the music of the bagpipe; whilst the old are quietly enjoying themselves at the feast. In the corner of the fore-ground is a group of figures, who appear to be the superiors of the village, and are probably portraits of the family of the painter. Nothing can exceed the truth of each figure and each object in this crowded composition; the heads, the draperies, the houses, trees, and utensils, are expressed with such a facility and freedom of execution as to appear almost the effect of magic.

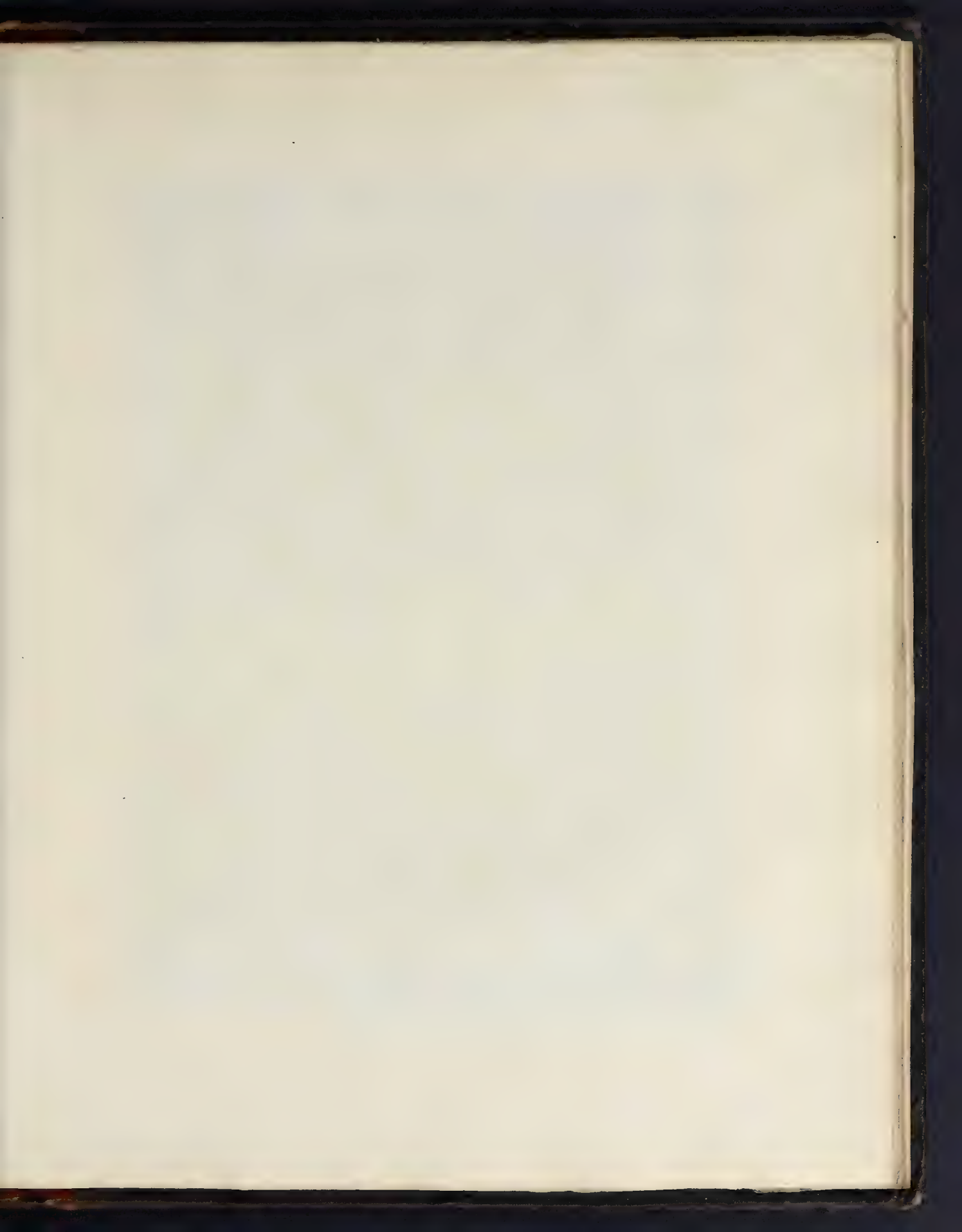
The companion picture represents groups of figures seated at tables covered with various dishes of meat and vegetables, of which they are partaking; nor is the ale-jug wanting to complete their joyous repast. The imagery of these village fêtes is usually the same in the compositions of Teniers; and here is seen the ancient bagpiper mounted upon a barrel, adding new vigour by his rude strains to the awkward dance. This meeting appears to be the celebration of a harvest feast, as it was the custom of old for these fêtes to commence immediately after any particular farmer had housed his grain, whatever might be the time of day. The middle-ground describes a corn-field, the property it may be presumed of a neighbouring farmer, wherein male and female peasants are busily employed in reaping, binding, and setting the golden grain into shocks. A pleasing tone pervades this interesting composition, and the characters of

many of the figures are portraits. The painter evidently used the same models in many of his pictures, which he drew from among the peasantry in his neighbourhood, his chateau being in the midst of a country surrounded by villages and farms. Indeed, he appears to have painted no object without a prototype in nature: hence we recognise the same table, tub, and stool, the same pitchers and pans, and even the same birch-broom, in many of his best works; and we may attribute that general fidelity of representation and freedom of touch with which he expressed not only his figures, but all the accessories in his compositions, to his accustoming himself to this practice, by which he acquired that facility for which his pencil is so justly admired.

On the east end of the apartment are the following cabinet pictures:

A Horse-Market, painted by Philip Wouvermans, wherein the painter has introduced a great variety of horses, with their riders exhibiting their paces, and numerous figures characteristic of the scene, which are correctly drawn, and painted with delicacy and spirit. There is much diversity of colouring exhibited upon the curiously marked animals, which appear to be studies from nature: the groups of figures too display a rich variety of tints in their various costumes. The middle-ground describes the scenery of a fair, being covered with booths, before one of which is a stage, with a mountebank, surrounded by a crowd of spectators. Behind the fair is seen part of a town; and the distance represents a river, enlivened with vessels of various descriptions.

A Laboratory, painted by David Teniers. An interesting and curious representation of the chemical arcana of a laboratory, wherein, on the right side, is a small furnace, before which an aged man is employed in blowing the fire with hand-bellows, to melt some ingredient in a crucible; attended by a youth, who holds a glass bottle containing some liquor for chemical experiment. Near the furnace, upon the ground, are various utensils, and some old bound books upon





the science, painted with characteristic fidelity, every picturesque expletive having its form, colour, and texture imitated with peculiar felicity. Among other apparatus are some earthen vessels, and one filled with water, so perfectly transparent that it appears illusive. In the back-ground is a larger furnace, with an alembic, before which are three figures busied in compounding some medicine. The general smoky hue that pervades the walls of this interior, and the local truth spread upon the details that constitute its furniture, are evidences of its being a fac-simile, painted upon the spot. This circumstance accounts for the perfection, as far as regards mere imitation, that is found in this class of pictures, so characteristic of the Dutch and Flemish schools; and this alone has stamped a value upon subjects, that could not interest the enlightened mind but for the extraordinary imitative powers that they exhibit.

GOTHIC DINING-ROOM.

This apartment is situated at the eastern extremity of the lower suite, and is approached through the spacious folding doors of the golden drawing-room, which, thrown entirely open, produce by their combination a most splendid effect.

The room is divided, both on the north and south sides, into five compartments, each division being circumscribed by a Gothic arch, supported by clustered pillars, with capitals composed of the plume. From the pillars a portion of each arch projects, forming brackets that support the ceiling; these are richly ornamented, as are the spandrels by elegant tracery-work. The groins of the three centre arches forming the roof of the recess on the north side, which contains the fire-place, are ornamented in a similar style of richness, the ribs terminating in centres bearing carved devices: that to the east representing St. George, encircled by a garter with the motto of the order; that to the west

St. Andrew, with the motto also inscribed in a garter, and in the centre are the royal arms. In the three middle arches the supports are omitted, and the capitals terminate in pendants. The extreme arches on this side are occupied by door-ways and oak panels with gold mouldings.

On the garden side the five arches contain handsome Gothic windows with casements, each having rich crimson silk draperies, with sub-curtains of light taffeta.

The chimney-piece is of statuary marble, designed in the Gothic style; upon which is a handsome clock, and on each side a beautiful vase in porphyry and or-molu, surmounted by a looking-glass, which reflects the opposite side, and gives the effect of greater depth to the recess.

The east end of the apartment represents a highly embellished Gothic screen, composed of four arches, each containing a looking-glass of large dimensions; on the front of which is a spacious side-board, and on the piers between the arches are brackets tastefully designed, to support vases and other rich ornaments in plate, to correspond with the decorations of the side-boards: similar brackets are placed on the panels above the side-boards within the recess. On each side of the screen are pedestals, bearing figures in or-molu, and branches for lights. The west end of the room, which contains the folding doors, also represents a rich Gothic screen, in correspondence with the general design, having on each side branches for lights. From the carved monastic heads that terminate the brackets, which are formed by a junction of Gothic arches, are suspended eight cut glass chandeliers, that brilliantly illuminate the room.

The panels and frame-work of the apartment are of wainscot highly varnished, the pillars and other ornamental parts being entirely gilt. On the panels are twenty-six shields, properly emblazoned with the quarterings and various heraldic distinctions of the royal arms of England, from the reign of Edward the Confessor to that of Queen Anne.

BOW ROOM.

On the right of the vestibule which forms the entrance from the grand staircase to the lower suite of apartments is the BOW SITTING-ROOM, the folding doors of which are in correspondence with those leading to the library. The cornice is enriched and gilt; the walls are covered with a scarlet flock, bordered by gold mouldings; the furniture and draperies of the windows are of scarlet cloth, ornamented with black velvet; the chairs are of chaste design, and entirely gilt, with cushions of scarlet cloth and black velvet borders.

The chimney-piece is of statuary marble, embellished with or-molu foliage, above which is a large looking-glass. Upon the mantel-piece is a time-piece; and on each side, figures of a female pilgrim and a troubadour, bearing branches for lights, executed in or-molu.

Between the windows are four pier glasses, beneath which are gilt tables, supporting tripods and valuable china vases; and on the sides of the apartment are rich cabinets of or-molu and marble, supporting vases and candelabra.

This room contains several beautiful cabinet pictures of the Flemish and Dutch schools; namely,

The Wise Men's Offerings, painted by Rembrandt. No artist has displayed equal originality in the management of that fascinating department of painting, *chiar' oscuro*, with Rembrandt, which magical power, as diffused by his genius in all its mystery of effect to some of his compositions, has left the mind to wonder at his art.

The first group in this composition, which represents the Wise Men's Offerings, comprehends the Virgin with the infant Saviour on her knees, with an aged man prostrate, laying his gift at her feet. Behind him are two other aged men on their knees, in the act of devotion, the principal light in the picture resting upon them. To the left of the Virgin, and forming part of the group, is a majestic

figure in an Eastern costume, with a diadem on his turban, prepared with his offering, a rich casket, and near him a youth.

On the other side of the fore-ground, two dignified old men are arrested with awe on beholding the promised Messiah: they are richly attired; one holds a censer, the other bears a staff. Behind the Virgin, partly obscured by the shadow of a projecting thatched hovel, is a recumbent figure of Joseph; and in the back-ground are several figures, waiting to be presented: these too are in the Eastern costume.

The composition, the colouring, and peculiar execution of this piece, produce a magnificent and extraordinary effect. The picture appears to be painted on principles that can be criticised by no established rules, and in a style that must be allowed to be entirely his own.

Interior, painted by David Teniers. Within a picturesque cottage are seated three men playing at cards; a fourth is looking on. There are other figures in conversation near the fire, and an old woman in the back-ground. The distribution of colour on the dresses of the figures is managed with a felicity that gives a sparkling brilliancy to this simple composition. One, a rustic without a jacket, exhibits a white shirt, painted with masterly spirit, and is the focus of light through which all the varieties of the palette are admitted, in harmony with so high a key. The purity of tone and general freshness of every tint in the picture, happily for the amateurs of this art, prove that pictures are not composed of very perishable materials.

Boy with an Ass, painted by Adrian Vandevelde. This little composition is painted with that clearness and spirit which characterize the works of this favourite master.

Sleeping Pigs. It is a peculiar felicity attending the painter, that he is allowed to select the most obscure and insignificant objects for imitation, and

that he can by his art create an interest for the very objects that appear to possess none in themselves. This piece, which represents two pigs sleeping in a sty paved with tiles, has a rural charm, that excites images not unpleasing to the most refined mind. Even inanimate objects of the rudest structure come within the extensive scope of the imitative powers of the painter, and are by him clothed as it were with importance, by becoming the subject of a picture.

Portrait of a Painter, by G. Metsu. This is a half-length figure, in a scarlet jacket embroidered with gold, with open shoulders, shewing the shirt-sleeves, wearing a black bonnet with a red and white feather. He holds in one hand a palette, pencils, and resting-stick, and with the other is sketching a design upon a small panel placed against a box upon the slab of the arch which surrounds him; the intermediate space being occupied by a marble bust, an engraving, and some of the arcana of his art. Within the arch is a painting upon an easel. The portrait represents himself, and judging from the carefulness with which every trait of the countenance is marked, we may infer that it is a faithful resemblance. The picture is a pleasing composition, remarkably clear in tone, spirited in execution, and is finished with precision.

A Lady at a Window, painted by Gerard Douw. The Dutch and Flemish artists could rarely feel at a loss for subjects, as they seldom ventured upon a composition that was not formed of the objects by which they were immediately surrounded. This beautiful and interesting piece is simply composed of a young female, attired in a crimson velvet body with short sleeves, and neck and cuffs bordered with white fur. She is at a window, around which is tastefully spread the branches of a vine, from which she has just gathered a bunch of grapes, and is in the act of shutting the casement. Upon the window-frame is a Persian carpet, the rich tints of which uniting with the tone of her dress, forms a mass of colour that is finely displayed by the surrounding sober hues of the stone front of the building.

Landscape, painted by Poelemburg. An Italian climate spreads its bright gleams over this scene, which is composed of plains, hills, and rocks, rendered more picturesque by ruins of antique buildings, which are dispersed with an agreeable fitness to the spots they adorn. The picture is enlivened by various groups of figures and animals, painted in a clear and tender style.

The pictures on the opposite side of the apartment, on the south side of the folding doors, are,

An Interior, painted by David Teniers. This composition is principally formed of objects technically entitled "still life;" which are so skilfully arranged, and so faithfully depicted, as to excite an interest beyond what such an assemblage of materials could have created, but by the pencil of such an attentive observer of nature.

The picture consists of tubs, pots, pans, skillets, and other culinary utensils; as also a barrow filled with red and green cabbages, turnips, carrots, parsnips, artichokes, cucumbers, onions, and other fresh-gathered vegetables; also grapes, apples, pears, green figs, melons, and other fruit. Upon a stool are two half cheeses, beneath which is a dog. On the left, and close upon the fore-ground, is an elderly housewife, of most interesting appearance, employed in paring turnips, three of which, deprived of their rind, are placed in an earthen dish, and look temptingly white.

The scene of this interior is truly picturesque; the barrow, fruit, and vegetables are disposed beneath the back of an oven, the plaster, timber, and fractures of which are imitated with painter-like feeling and truth. In the back-ground, which describes another division of the interior, are three boors enjoying their pipe by the fire-side, and a fourth is entering from the cellar with a jug of ale.

Landscape, painted by Berghem. An Italian scene, with a road upon a rising ground, leading to an extensive and bold distance, terminating in a ridge

of mountains. On the road is a woman upon a gray horse, and other figures: these, although very small, are touched with a most vigorous pencil. Beneath the road is a river: the effect of the scene is bright and cheerful.

Landscape, painted by Karel du Jardin. This picture is simply composed of a small spot of ground, the brow of a hill; on which are a cow, her calf, and a boy asleep. The cow is of a liver colour, with a white face; the calf is white, with dark eyes and ears; the figure in a quiet tone. These objects are relieved upon a rising cloud of dark gray, and produce a natural and pleasing effect.

Interior, painted by Ostade; wherein five figures, apparently the artisans of the hamlet, surround a table with their jugs and pipes in uproarious conclave: from their joyous independence, it may be inferred that the scene is that of a public-house. Behind the group, seated before a fire, is a boor in conversation with the hostess. To this lively picture of village dissipation may be applied a stanza of the Scottish bard, who, like Ostade, could depict these scenes with characteristic felicity:

“ There's wealth and ease for gentlemen,

“ And semple folk maun fecht and fen;

“ But here we're a' in ae accord,

“ For ilka man that's drunk's a lord:

“ Then, guidwife, count the lawin, and bring a coggie mair.”

Another Interior, by Ostade; in which a group of five men and a woman are drinking and smoking. Their countenances display much variety of character, and are truly humorous; they are seated before an old-fashioned window, through the casements of which the evening sun is shedding its declining rays, illuming the figures and the interior of the room with great richness of effect. Behind the principal group, two squat odd-looking children, seated before a stool eating their suppers, add to the humour of the composition.

The Assumption of the Virgin, painted by Rubens. One of the most brilliant and best finished of his works, which embraces in a small compass greatness of style, richness of composition, and sweetness of expression. The fore-ground group displays a variety of characters, of each age and sex, surrounding the empty tomb of the Virgin, the cover of which, a large flat stone, is being raised by some venerable men, whilst females are employed in strewing her shrine with flowers. Above is the ascension of the Virgin, who is arrayed in white, and surrounded by a wreath of infant angels, forming a constellation of dazzling brightness. The buoyancy of effect and the charm of colour diffused to this aerial group, demonstrate the purity of Rubens' style of painting, and realize the precepts which he has transmitted for the direction of his successors in his captivating art.

A Cattle Piece, by Karel du Jardin. A light brownish coloured ox, and an ass of a darker hue, stand near the fore-ground, before which a sheep and a lamb are lying down; near these is a man seated on the ground with his back towards the spectator: a rushy paling borders the hill, over which is seen a barren country and precipitous mountains. The time described is the morning, which is truly represented as cool, clear, light, sober, and gray. The lamb and sheep are exquisitely fine, particularly the white of the lamb and the wool of the sheep.

Robbers attacking a Waggon, painted by P. Wouvermans. A most animated composition, which describes a light waggon traversing a dreary heath. The vehicle is drawn by three horses, and laden with baskets, &c. filled with marketable commodities: two men are in the waggon, and a third is mounted upon the leading horse; who are suddenly attacked by one of those desperate bands of gipsies which formerly spread over every country in Europe, to the terror of those who travelled in small parties, or who lived not under the protection of a town.

The bridle of the leader is seized by one of the ruffians, who is attacking the rider with his crutch; while another, armed with a knife, is boldly kept at bay with the but-end of the enraged driver's whip. An old man, apparently the farmer, in the front of the waggon, is resisting the assault of two desperadoes with his knife, and skilfully parrying the thrust of a short pike with his bonnet: this attack is supported by a cannonade from two female gipsies, perfect furies, who are plying him with a volley of stones. Behind, one of the gang, in the act of plundering the waggon, is about to receive a summary punishment from a milk-woke, which is wielded by the other figure in the waggon with intrepid determination. Some of the gang are maimed wretches, and several cripples of the party are hobbling along the road to join in the attack, which occurs near a rising ground, on which is a gibbet, that increases the sentiment of horror which pervades the scene.

This dramatic picture is composed with the utmost discrimination of character, every figure being animated and full of expression: the horses are equally well designed; one, a gray, rearing with fright, is admirably depicted. The painting is executed with a spirited touch, is highly finished, harmonious in colouring, and brilliant in effect.

Portrait of Sir Peter Paul Rubens, painted by himself. Grandeur and truth are so happily united in this dignified head, as to manifest the superior feeling that results from the study of the higher walk of art. Among the numbers who have devoted their lives exclusively to the painting of portraits, a department of the profession which points out the readiest road to employment, not many have acquired more than wealth. Yet to record with that superior sentiment which we behold in the portraits by Raphael, Titian, Rubens, Vandyke, Murillo, Velasquez, and our own great Reynolds, the living resemblance of persons whose

superior actions have brought honour to their country, and whose exalted genius has supported the dignity of human nature, is an achievement not to be contemned; although some distinguished artists have affected to decry portraiture, as beneath their study.

The dignity of the pen of the historian is not unworthily employed on the biography of an illustrious mind; nor is the pencil of the historical painter degraded by the delineation of the earthly form that is illumined by that mind.

A gallery of portraits of the truly great, painted in the noblest style of art, would scarcely excite less interest, than pictures of the memorable deeds of the same beings, although their actions embrace a greater field for the imagery of design. It must then be lamented, that there are not more portraits of great men recorded by the pencils of great artists.

The portrait of Rubens represents him in a broad-brimmed black hat, clothed in a mantle of the same colour, with a narrow lace ruff, and decorated with a chain of gold, one of the many, it may be presumed, which had been presented to him by sovereign princes; but which this "consummate painter, enlightened scholar, skilful diplomatist, and accomplished man of the world," has modestly concealed, leaving only a sparkling bit of the honourable distinction visible. The countenance is dignified and intelligent, and painted with exquisite purity of colour; the picture is rich and harmonious in effect.

Portrait of Vandyke, painted by himself. This is also a head, and companion to Rubens; it is painted in the style of his illustrious master. He has represented himself in a black mantle, without a hat; his hair, mustaches, and small tuft at his chin, are of a reddish hue. The countenance is expressive of his great capacity, but has not the grandeur of character which marks that of his prototype, nor is it so highly wrought.

ANTE-ROOM TO DINING-ROOM.

The chimney-piece of this apartment is of statuary marble, the mantel supported by Ionic termini, with capitals and bases of or-molu, and shafts of marble; on which is an elegant clock set in statuary marble, ornamented with figures in bisquet; a truncated column bears the dial. On each side is an infant Bacchus in bronze, bearing or-molu branches for lights, composed of lilies and hops. Above is a large glass, reflecting another placed in the pier between the windows. Near the chimney-piece are cabinets of ebony, enriched by flowers, fruit, &c. composed of valuable stones in mosaic; over which are slabs of red porphyry, bearing four bronze figures of Atlas, who holds golden branches for lights. Beneath the glass at the opposite end is a carved pier table, richly ornamented and gilt: on this are candelabra, representing trophies composed of antique armour. On the cabinets and the table is a variety of superb porcelain vases. The sofas and chairs are richly carved and gilt; the covers scarlet cloth, embroidered with black: the curtains are scarlet, as are also the walls of the apartment.

The pictures in this apartment are,

A Conversation Piece, painted by Mieris, representing a lady and gentleman sitting at a table: she is drinking wine out of a very long glass; the gentleman has his left hand on her shoulder, regarding her with tenderness, and holding in his right hand a black bottle, which contains the wine: on the table is a curious white dish, with slices of cake. The lady is attired in a crimson velvet jacket, bordered with white swansdown fur: the gentleman is in a black dress, embroidered with lace, wears a broad sword-belt over his shoulder, and a large black hat upon his head. The expression of the countenances is pleasing, and the picture is highly finished.

Pan and Syrinx, painted by Rubens. Syrinx, flying from the importunities of the sylvan deity Pan, is represented springing off the bank into the water, where

her metamorphosis took place; and Pan is embracing the hollow reeds, instead of the beauteous object of his desire. His countenance is expressive of the base and ardent passion by which he is actuated; while hers is equally expressive of her terrors: she is eluding his pursuit, and, with extended arms and hands, is in the act of imploring the assistance of the gods. She is partially attired in a transparent white drapery, over which is thrown a crimson scarf; and he has on his shoulders a goat-skin. The sun-burnt tone of his flesh is richly contrasted with the bright blue sky, and the fairness of Syrinx is relieved by the mass of dark green reeds; the colouring is rich, and the picture is painted with great vigour.

Hawking, painted by Wynants. Near a picturesque road, bordered by a sand-bank, which leads to an open country, a sporting party have just let loose a hawk, which is making its flight directly in the course of the terrified object of its prey. The figures and horses are animated, and the trees and shrubs are painted with that characteristic truth and attention to detail, which peculiarly distinguish the works of this master.

The blind Fiddler, painted by Ostade. In the front of a picturesque cottage, a group of men, a woman, and children, are attending the music of an itinerant fiddler, who is accompanying his instrument with his voice in some humorous ditty, which excites the unrestrained merriment of his auditors. One of the men is smoking, and the other is holding some liquor in a large tumbler. There are two entrances to this rural tenement, one on the ground floor, the other in the story above, which is ascended by a flight of steps to a wooden gallery.—This country appears to have abounded with characters which naturally invited the painter's imitative powers: the appendages to the cottages are all characteristic of the scene.

A Farrier's Tent, painted by P. Wouvermans. In the camp of a gipsy

horde, this farrier's tent makes the principal feature of the composition. These people formerly travelled in considerable parties, and when their tents were pitched, they formed a temporary colony. In the fore-ground is a gipsy-woman with a basket containing bottles of liquor, surrounded by two women, two children, and their dogs: the figures are attired in the wretched garb of these wanderers. The next group is the tent, which is spacious and picturesque; it is open in front, and discovers two horses, one of which is being shod, a gipsy-man holding his leg, while another is fastening on the shoe. Beneath the horse is seen the fire of the forge, and the smoke and sparks ascending above the horse's quarters. Other tents of the vagrant encampment are pitched on the borders of a winding road, on which are distant groups of the same dusky tribe, variously engaged. The fidelity with which each principal object of the composition is represented, is sufficient evidence of the characters being selected from nature.

Cavaliers, painted by Cuyp. Two horses with their riders, on the brow of a hill, form the subject of this picture; one of the horsemen is dismounted, and conversing with a peasant, near whom is a dog asleep. The horses are a dapple gray and a roan, the attire of one being studded with steel, and the other with gilt ornaments. In a valley between the fore-ground and a distant hill, appears a picturesque town, represented in beautiful aerial perspective. The sky is painted with great purity, and the declining sun, which marks the time to be evening, diffuses a glowing tone over the scene, and casts a lengthened shadow from each object. A scarlet saddle relieved upon the white side of the gray horse, has a most pleasing effect, being introduced with the usual skill of this chaste colourist.

On the north end are, *a Lady and Parrot*, painted by Mieris. A half-length figure of a lady, attired in a low-toned crimson jacket trimmed with white fur,

and a light satin petticoat, who is suspending her needle-work to caress a favourite gray parrot, which is placed on a perch before her. This highly finished picture has the appearance of being a portrait; it is chaste in colour, and is a faithful transcript of nature.

Maternal Affection, painted by Mieris. In the lap of a lady of very interesting appearance, is a spaniel puppy; near her is a cavalier, apparently her gallant, assuming the lover's privilege of teasing his fair-one, by pinching the little animal's ear, whose cries have excited the maternal attention of a pretty spaniel, which, standing on her hind legs, is begging the protection of her gentle mistress. The entreaties of the dumb suitor are not made in vain; for, benignantly regarding the sufferer, she is mildly repulsing the hand of the tormentor.

Before the group is a table covered with a rich Persian carpet, on which is the lady's guitar. She is attired in a scarlet satin jacket trimmed with fur, wears pearl bracelets, and has a white handkerchief bound close to her head; her petticoat is of blue figured silk. The gentleman wears a cloak, and a broad brown hat with a white feather. This little story is remarkably well told, and the picture throughout is very carefully painted.

Cattle, painted by Paul Potter. On a rising ground is a recumbent black and white cow, behind which is standing a young brown bull with a white forehead, and at a little distance, another cow of a sandy colour. In the corner is the stump of a willow-tree, and in the air are various small birds flying about; at a considerable distance is a four-wheeled carriage filled with passengers. The horizon is very low, and the clouds form almost the entire back-ground of the picture, the shadows of which of pure gray, and the light on the hind quarter of the bull and beneath his body, give great zest to the effect. This picture is painted with uncommon truth and freshness of tone, and is highly finished; yet, at the same time, touched with a most vigorous pencil. It is a fine specimen of

the master, and proves that he did not acquire his high reputation but by intense study.

The Drummer, painted by D. Teniers. A camp scene, wherein the principal figure, a drummer, is beating "the tattoo;" near whom is a page carrying the scarlet mantle of an officer into a cottage, perhaps the head-quarters. The back-ground is covered with tents, and enlivened by groups of military figures. The corner of the fore-ground is occupied by cuirasses, helmets, and other pieces of armour; also by muskets, pistols, and various appendages to small arms; and a standard, composed of the colours of the United Provinces, red, white, and blue. The tone of the picture is silvery, and the figures and each object are painted with the accustomed fidelity of the pencil of this master.

East side.—*Returning from Hawking*, painted by P. Wouermans. Near the door of a *cabaret*, a gentleman on a gray horse, attired in scarlet, with a hunting-horn by his side, is drinking liquor from an earthen bottle; while a lady on a dun horse is conversing with the host. Behind the gray is a dark roan horse, with a boy taking up the girths. Beneath the rising ground that forms the fore-ground is a pond, with figures belonging to the party watering their horses and dogs. In the corner is a woman drawing water from a well, to refresh the lady's horse. On the extreme front of the ground are two fighting dogs, near which is a mischievous little boy holding a girl scarcely less than himself, against her will, to view the combat; she is screaming with terror. The back-ground represents a road winding through a vale, enriched with woods, buildings, &c. which terminate in a lake and distant precipitous mountains. This picture is painted in a clear style; the horses are designed with the artist's usual attention, the figures are highly characteristic, and the whole is elaborately finished.

An Interior, painted by Ostade. The figures in this piece of humble humour represent a woman with a child in her arms seated near a window, where an old

man is pretending to eat the child's food, which excites the risibility of another man who is looking on. There is much pleasantry in the composition; the old man's countenance is replete with character and humour; the picture is finely coloured and sweetly painted.

Cattle, painted by Karel du Jardin. Two cows, one white, and the other a rich brown, form the chief objects; while the operations of a cow-boy cutting a twig from a tree, are attentively watched by his faithful dog lying at his feet. The figures are relieved upon a mass of dark gray clouds; a gleam of light illumines the grass beneath their feet, spreads upon the body of the white cow, and terminates on a mass of weeds and wild flowers with magical effect. The brown cow, rendered deeper in tone by the influence of shadow from the tree, is relieved upon the body of the white cow, which gives additional vigour to the composition.

Milking, painted by Adrian Van de Velde. In a fine evening scene, and in a small inclosure near a hovel, is a peasant-girl milking a goat; near her is a woman with an infant in her arms; behind whom is a boy with a small basket of apples, one of which he is offering to the child, whose head is peeping over its mother's shoulders. A cow near the hedge is lowing, and another is lying upon the grass; near them are some sheep. A pleasing hue pervades this picture, and each object is touched with spirit and precision.

Fishermen, painted by D. Teniers. A composition remarkable for simplicity of design, but interesting from the truth with which the few objects of which it is composed are painted. A group of fishermen, on the sea-beach, are in conversation, whilst a boy is turning some live fish from a basket upon the sand. The general tone of the picture is gray, which affords a fine relief for the figures, fish, &c. The sky melts into the horizon of the sea; not an object is visible upon the vast expanse: one of the figures, however, is pointing to the distance,

which excites an interest, as it leads the mind to suppose a vessel is seen in the offing, for which they may be waiting.

Domestic Employment, painted by Gerard Douw. An exquisite little picture, painted with spirit, yet most highly finished; which describes a young woman cleaning a bright kettle and other utensils belonging to the dairy.

An Arbour, painted by Ostade. Within a rural arbour is seated an elderly woman, who holds in her hand a glass of liquor, which she has received from a man about her own age, who holds another supply in a pewter vessel. The scene appears to be in a public garden, where this happy couple have retired to enjoy the calmness of a summer evening.

A Poulterer's Shop, painted by Mieris. Under one of those arches in which Gerard Douw and this painter usually displayed their groups, is a young woman purchasing pigeons of a poulterer, who is examining her money. On the slab of the window are woodcocks in a dish, and near them some wild fowl; on the left pier hangs a hare, on the right a cock pheasant, and upon shelves in the interior are fowls prepared for the spit. Over the slab of the window hangs a rich carpet, beneath which is a basso-relievo of winged boys, carved in stone. Every part of this familiar subject is painted with due regard to its general form and character, and finished with minute attention to detail.

A Village Fête, painted by D. Teniers. There are characteristics in this composition that lead us to believe the site of this picture of rural happiness was in the immediate vicinity of the painter's chateau. The trees at the back of the village are those which surrounded a pond that he frequently painted. The family that is to the right are obviously portraits, and it may be presumed of neighbours, who inhabited the large house behind the wall; the other figures bear equal evidence of being portraits. Indeed, such is the pleasing locality of the composition, that the mind is ready to create neighbourly anecdotes of this

tranquil spot. This picture possesses an additional claim to notice, by the associations it excites regarding the family of the painter. It is said to have ornamented the inside of the cover of Teniers's virginal, the sweet harmony of which may have been drawn forth by the fingers of his daughters, when his mind, reposing after the studies of painting, received new delight from the soothing powers of a sister art.

A Conversation Piece, painted by Mieris; representing a cavalier seated with his pipe, attended by a female domestic, who is presenting him with a glass of liquor, which she has poured from an earthen jug with a silver lip. Enamoured by the charms of this fair Hebe, the cavalier, who is twice her age, is regarding her with peculiar tenderness, whilst she is returning his caresses with great complacency. This small picture is painted with great purity, and is exquisitely finished.

THE DINING-ROOM.

This room is divided into a centre and two ends by screens of coupled Ionic columns, the shafts of which are of scagliola, in imitation of porphyry, and the capitals and bases richly gilt. The cornice is continued upon the ceiling, and painted in perspective, which gives an appearance of greater height to the room; and the spaces between the cornices in each compartment are painted to represent a light summer sky. The folding doors and window-shutters are black and gold, in correspondence with those of the adjoining rooms. The west end of the room opens by three pair of folding glass doors into the conservatory, and the piers between them are filled with looking-glasses. The east has a pair of black and gold folding doors in the centre, opening from the ante-room; and the spaces on the sides are filled with broad and lofty looking-glasses, in richly carved and gilt picture-frames. The side next the gardens has five folding French windows, the piers between which are occupied by looking-glasses of



large dimensions: in front of these are pier tables, richly carved and gilt, and covered with slabs of polished statuary marble, supporting or-molu vases, with bronze handles of Mermaids, holding lofty branches of lilies, the calixes of which contain candles; and on shelves under the tables is a variety of beautiful porcelain vases, jars, shells, &c. In the centre of the opposite side of the room is a black marble chimney-piece, with panels sunk, and ornamented with or-molu chasings, covered with plate glass. On the shelf is an elegant time-piece, on a chased or-molu stand, with scarlet ground-work, representing two gilt female figures decorating a bronze bull, which bears the dial on his back; also tripods of three bronze female Fauni, each supporting or-molu lights; and behind them is a magnificent chimney-glass, reflecting the objects. The walls on each side of the chimney are covered with cabinet pictures, between which are lofty gilt tripods, supporting branches for wax-lights. The chairs are richly carved and gilt, with scarlet silk cushions; the sofas and couches correspond in pattern with the Wolsey chairs in the library, and their covers and the window-curtains are also of scarlet silk.

The pictures in this apartment are,

A Calm, painted by W. Van de Velde; representing a Dutch ship of war at anchor, surrounded by various picturesque boats, that have the usual characteristics of truth for which his works are so justly celebrated.

A Calm, painted by W. Van de Velde. A busy river scene in Holland, with numerous vessels, principally yachts and small craft, displaying much taste and variety of design.

A Calm, painted by W. Van de Velde; in which is introduced a portrait of a splendid yacht, which is richly ornamented with carving, painting, and gilding. This vessel usually conveyed our King William in his voyages between Holland and England, and was frequently painted by Van de Velde. Backhuysen, too,

has left us a representation of the same yacht, introduced in a fine picture, the property of a Scottish nobleman.

A Calm, painted by W. Van de Velde; in which is another view of the same vessel, exhibiting her beautiful stern; and a boat belonging to her, richly ornamented, is conveying some distinguished persons from the shore to the yacht.

The Billet-doux, painted by Gerard Terburg. The subject of this picture represents a lady seated at a table, with a letter before her, to which she appears to have written an answer, which her confidant, standing opposite, is reading. The writer, whose countenance is particularly interesting, is regarding her friend with an anxiety that seems to court approval of her epistle, which we may presume is amatory. A youthful page, bearing refreshments in a gilt ewer and salver, is directing his attention to the reader with an inquisitive glance. There is more expression in this composition than is usually found in the works of Terburg, that, added to the exquisite feeling with which it is painted, renders it of high value.

Interior, by John Steen. A humorous composition, describing a party seated at a table playing at cards, part of which table is occupied by a napkin and eatables. Near this group is a man performing a favourite tune on his violin, to a woman who is attentively listening; behind whom are some men and women expressing their happiness in romping and boisterous mirth; whilst an old woman is busily engaged in frying pancakes for the cheerful party. There is much variety of character described in this piece, which is painted with truth and in the best style of the master.

A Music Party, painted by Godfrey Schalcken; composed of four figures seated at a table covered with a rich carpet; two of whom, a lady and gentleman, are singing a duet, accompanied by a youth on a violin; an aged man in spectacles

is looking on, and another figure, standing behind, is listening. The vocal performers are beating time, and are expressive of their elegant amusement. The picture is carefully finished, and rich in tone.

An Interior, painted by Schalcken. A lively composition, describing an old French game, entitled *Le Roi détroussé*, which is performed by ladies upon a gentleman. The subject of sport is seated on the ground, surrounded by six handsome ladies full of vivacity, by whom he is almost derobed. The apartment is spacious and splendid; the figures and decorations are elaborately finished.

Interior, painted by Ostade. Within the spacious kitchen of a farm-house, near a window, are seated an old man and woman, singing a ballad, which they hold between them, accompanied on a violin by a whimsical old man seated on a high chair; another man, seated, holding a glass of beer in his left hand, is adding to the accompaniment by beating to the tune with the lid of his jug; a fifth figure, with a droll countenance, and a pipe in his hand, is looking on. In the back-ground, surrounding the fire, is a most humorous group, amused by the story of a comical old man. This composition is harmonious in effect, and is highly finished.

An approaching Gale, painted by W. Van de Velde. The fore-ground of this design is occupied by fishermen launching their boat; and at a small distance from the shore is a group of Dutch turbot-boats, the light sail of one of which is finely relieved on the lowering sky; a gleam of stormy light stretches along the horizon, and touches the sails of other vessels in the offing. To the left, a distant ship of war, at anchor, her sails all furled, finely melts into a mass of dark cloud. The effect of this picture, which forebodes a conflict of the elements, is awfully sublime.

A Merrimaking, painted by John Steen; which describes a party surrounding a table covered with a feast, attending to an old man who is seated in an arm-chair, with one foot on a pair of bellows, a napkin under his chin, wearing a cap crowned with rushes, and drinking wine from a goblet, under the command of a haggard old woman, grotesquely attired, with a basket on her head serving as a crown, and a skimmer for a sceptre; a noisy fellow behind is accompanying the ceremony by shaking together a handful of tobacco-pipes; in the front, a youth, dressed in character, appears to be a principal director of the humorous scene—similar perhaps to the old English "lord of misrule;" near him is a child in petticoats, preparing for the infantine feat of jumping over three lighted small tapers in clay candlesticks placed upon the floor. In this composition are introduced several utensils in silver, earthen ware, and glass. The scene represents a large hall of a respectable dwelling; the figures are replete with character, are admirably painted, and the picture is a most interesting trait of the social merriment of former times.

THE CONSERVATORY.

At the western extremity of this lower suite of apartments is the CONSERVATORY, which is entered from the dining-room by three pair of folding sash-doors of plate glass. This unique edifice is composed of that style of ancient English architecture denominated "the florid Gothic," and its proportions and details have been selected with taste and judgment. Its form resembles that of a cathedral, upon a small scale, having a nave and two aisles, which are formed by rows of clustered carved pillars, supporting arches, from which spring the fans and tracery that form the roofs. The interstices of the tracery of the ceilings are perforated and filled with glass, producing a novel, light, and appropriate



St. Peter's Basilica

effect. The windows are ornamented with painted glass, containing the arms of all the sovereigns of England, from William the First to the present reign; the Electoral Princes of the House of Brunswick; and those of all the Princes of Wales, in chronological order, inscribed with their names and the dates of their creation, in the following rotation:

1. "EDWARD, 1284." This prince, the first of the title, was born at Caernarvon castle on the 25th April, 1284. On the death of his father, King Edward I. in 1307, he succeeded to the crown of England, and reigned as Edward II.

2. "EDWARD, 1343," called Edward of Woodstock, but better known by the title of the Black Prince, was born at Woodstock in Oxfordshire, on the 15th June, 1330; created Duke of Cornwall on the 17th March, 1336, and Prince of Wales in 1343: he died in the lifetime of his father, on the 8th July, 1376, in the forty-sixth year of his age.

3. "RICHARD, 1376," called Richard of Bourdeaux, second son of Edward the Black Prince, was born 1366; succeeded his father in the principality of Wales in 1376, and his grandfather Edward III. in the kingdom of England, by the name of Richard II.

4. "HENRY, 1399," of Lancaster, surnamed Henry of Monmouth, eldest son of Henry IV. was born at Monmouth in 1388, in the reign of Richard II.; created Prince of Wales, &c. &c. on his father's accession to the crown, in 1399, and succeeded him as Henry V.

5. "EDWARD, 1454," surnamed of Lancaster, the only child of Henry VI. was born at Westminster the 13th October, 1453; created Prince of Wales, &c. the 15th March, 1454; taken prisoner at the battle of Tewkesbury in May 1471, and being brought before his father's competitor, Edward IV. was outrageously struck by the conqueror on the mouth with his gauntlet for a resolute reply, and

immediately stabbed to the heart by Richard Duke of Gloucester. This prince was privately buried at Tewkesbury.

6. "EDWARD, 1471," eldest son of Edward IV. by Queen Elizabeth Widville, was born in the sanctuary of Westminster the 4th November, 1470; created Prince of Wales the 26th July, 1471; and on the death of his father, was proclaimed king, as Edward V.

7. "EDWARD, 1483," the only son of Richard III. by Anne Neville, widow of Edward of Lancaster, was born in the castle of Middleham in Yorkshire, in 1473; on the 24th August, 1483, in the first year of his father's reign, was created Prince of Wales, &c. &c.; and died in the lifetime of King Richard.

8. "ARTHUR, 1489," surnamed Tudor, the eldest son of Henry VII. by Queen Elizabeth of York, eldest daughter of Edward IV. was born at Winchester the 20th September, 1486; and on the 1st October, 1489, in the fifth year of his father's reign, was created Prince of Wales. He was married on the 14th November, 1501, to Catherine, daughter of Ferdinand King of Spain; and died at Ludlow castle on the 2d of April following (1502), during his father's lifetime, being then under sixteen years of age.

9. "HENRY, 1503," surnamed Tudor, the second son of King Henry VII. was born at Greenwich on the 28th June, 1491; on the 31st October, 1495, was created Duke of York, &c. &c.; on the 18th February, 1503, after the decease of his elder brother, Prince Arthur, he was created Prince of Wales, &c. &c.; and on the death of his father, on the 22d April, 1509, proclaimed King of England, as Henry VIII. and was sole heir to the rival houses of Lancaster and York.

10. "HENRY-FREDERIC, 1610," called of Great Britain, eldest son of King James I. by his queen, Anne of Denmark, was born on the 19th February, 1593; brought to England at nine years of age, and on the 13th May, 1610, was

created Prince of Wales, &c. &c. He died, during his father's reign, at St. James's Palace, on the 6th November, 1612, in the nineteenth year of his age*.

11. "CHARLES, 1614," third son of the last-mentioned king and queen, was born at Dunfermline in Scotland, the 19th November, 1600; in 1601, while in Scotland, he was created Duke of Albany, &c.; and in 1604, Duke of York, at Whitehall, with great ceremonies; in 1611 his royal highness was made a knight of the Garter; upon the death of his elder brother, Prince Henry, he became Duke of Cornwall, and in 1616 was created Prince of Wales, &c. &c.: in 1625 he succeeded his father, as Charles I.

12. "CHARLES, 1639," second son of King Charles I. and his queen Henrietta-Maria, youngest daughter of King Henry IV. of France, was born at the palace of St. James the 29th May, 1630; in May 1638 was made a knight of the Garter; and in 1639 was by order, not creation, called Prince of Wales, &c. &c.: he succeeded to the crown in 1648, and reigned as Charles II.

13. "GEORGE-AUGUSTUS, 1714," only son of King George I. was born 30th October, 1683; in 1706 was made a knight of the Garter, and in 1714 was declared Prince of Wales. On the death of his father, he succeeded to the crown of these kingdoms, and reigned as George II.

14. "FREDERIC-LEWIS, 1728," eldest son of George II. was born 20th January, 1707; created Prince of Wales in 1728; and died March 20, 1751, during the lifetime of his father, leaving his son, our present venerable monarch, to inherit his titles.

15. "GEORGE-WILLIAM-FREDERIC, 1751," now King George III. and reigning sovereign of the British empire, the eldest son of Frederic-Lewis Prince of Wales, and grandson of the late king, George II. His majesty was born 24th May (O. S.), 1738; succeeded to the title of Prince of Wales, &c. &c. to which

* See *History of St. James's Palace*, in this work, p. 4.

he was created by letters patent on the death of his father, in 1751; and ascended the throne of these kingdoms, on the decease of his grandfather, George II. the 25th October, 1760.

16. "GEORGE-AUGUSTUS-FREDERIC, 1762," born August 12, 1762; created Prince of Wales, &c. &c. by letters patent, August 17, 1762.

On the same side are continued emblazonments, in stained glass, of his Majesty's illustrious ancestry, in the following order:

1. "HENRY," surnamed the Lion, Duke of Bavaria and Saxony, who obtained, in the right of Gertrude his mother, daughter of the Emperor Lothario II. the succession of the ancient Princes of Brunswick and Northheim. This prince joining Pope Alexander III. against the Emperor Frederic I. was banished in 1179, but subsequently obtained the investiture of the counties of Brunswick and Lunenburg. He married Matilda, the daughter of Henry II. of England, and died August 1195.

2. "WILLIAM," Duke of Bavaria and Saxony, who died in 1213.

3. "OTHO," who succeeded his father 1213; resigned his title of Duke of Saxony to the Elector Albert II. and was made Duke of Brunswick and Lunenburg by the Emperor Frederic II. in 1235: he died in 1252.

4. "ALBERT," Duke of Brunswick and Lunenburg, surnamed the Great: died in 1276.

5. "ALBERT," Duke of Brunswick and Lunenburg, surnamed the Fat: died in 1318.

6. "MAGNUS I." Duke of Brunswick and Lunenburg, surnamed the Debonair: died in 1368.

7. "MAGNUS II." Duke of Brunswick and Lunenburg, surnamed Torquatus: died in the lifetime of his father, in 1364.

8. "BERNARD," second son of Magnus II. Duke of Lunenburg; his elder brother Frederic having been elected emperor: this duke died in 1434.



9. "FREDERIC," Duke of Lunenburg, surnamed the Just: died in 1478.
10. "OTHO," surnamed *Le Conquérant*: died in the lifetime of his father, in 1471.
11. "HENRY," Duke of Brunswick and Lunenburg, succeeded his grandfather, surnamed the Young. He was born in 1468, and died in 1533.
12. "ERNEST" of Cell, born in 1467; embraced the Lutheran religion in 1530, and died in 1546.
13. "WILLIAM," Duke of Lunenburg-Cell, born in 1535, and died in 1592. He married Dorothy, daughter of Christian III. King of Denmark.
14. "GEORGE," Duke of Lunenburg-Cell, born in 1582, and died in 1641.
15. "ERNEST-AUGUSTUS," Bishop of Osnaburg, Duke of Hanover, and Elector of Brunswick-Lunenburg; born in 1629, died in 1698.
16. "GEORGE I." George-Lewis Electoral Prince of Brunswick-Lunenburg, and afterwards King of Great Britain, &c. &c. &c.
17. "GEORGE II." George-Augustus King of Great Britain, Electoral Prince of Brunswick-Lunenburg, &c. &c. &c.
18. "FREDERIC-LEWIS," Prince of Wales, father of his present Majesty.
19. "GEORGE III." King of the united kingdom of Great Britain, Electoral Prince of Brunswick-Lunenburg, King of Hanover, &c. &c. &c.

On the windows of the south side are the armorial bearings of the Kings of England, in regular succession, from William I. to the present reign, properly emblazoned in correspondence with the above.

The west end of the building is finished with tabernacle-work, niches, and appropriate figures. Behind each cluster of pillars is a candelabrum, of Gothic form, enriched with devices most tastefully designed and curiously modeled, which support elegant lamps of six burners each. From the points of the interior arches are suspended handsome Gothic hexagonal lanterns, embellished with

figures in stained glass, framed in or-molu. The pavement is of Portland stone, laid in octagons, the lozenge intervals being filled with black marble.

THE ARMORY.

The collection of ancient and modern arms, and military accoutrements, belonging to his royal highness, comprising a great variety of superb, curious, and valuable articles, is deposited in three apartments on the attic story of the eastern wing, and in a gallery which leads to the upper vestibule.

In the gallery are displayed caps, turbans, shields, bows, arrows, and other missiles of the Eastern nations; bows, arrows, spears, shields, battle-axes, and implements military and domestic, also various dresses, of the inhabitants of the southern hemisphere.

In the glass cases is a variety of ancient bridles, bits, and other furniture for horse; and in the wardrobes are carefully preserved superb specimens of chabraques, housings, and petticoat-bags, of Turkish, Persian, Austrian, Prussian, and English manufacture.

Among other curiosities is a collection of boots and spurs, from the time of Charles I. some of which are remarkable for their size and structure; particularly a pair that was worn by Marshal Biron, which are bound with iron, and musket-proof. The boots worn by his Majesty George II. are included in the number.

In the adjoining apartment is a great variety of halberts, staves, &c. most curiously and richly ornamented with grotesque figures on their tops, composed of a white metal, and borne by the Chinese in their religious processions; together with numerous instruments of war, sacrifice, &c. of various Eastern nations.

The chair of state, the footstool, and sceptre of the King of Candy; the chair being entirely covered with plates of gold, ornamented by chased work, and studded with rubies, amethysts, and Ceylon diamonds; the footstool to corre-

spond: and in the glass case opposite, is the sceptre of this monarch, being a plain rod of iron about four feet long, with an ornamented gold head, having a fine ruby in its centre, and a tapering ferrule of gold.

Two models of horses, the size of life: one of which displays a splendid Turkish caparison of crimson cloth, embellished with ornaments of silver gilt, which belonged to Murat Bey. The other, of the same size, is covered from the head to the tail, and down to the hoofs, with a caparison of buffalo's hide, musket-proof, faced with black velvet, studded with plates and knobs of gold, arranged in the shapes of suns and stars, bordered with broad crimson velvet richly fringed; the saddle is covered with plates of silver and enamelled ornaments, and the seat of green silk; the horse's head is protected by a covering of buffalo's hide, ornamented with gold. The figure which is seated on the horse, is arrayed in a war-dress of crimson silk damask, thickly wadded, with a cuirass of buffalo's hide, covered with crimson velvet, and embroidered with crimson velvet and coloured silks; the arms and hands are guarded with Damascus steel armour, beautifully embossed with gold, rubies, and other gems; the helmet is also of wadded silk, with a metal front. This suit of horse-armour and costume belonged to the late Tippoo Saib.

The saddle and bridle of the late Hettman Platoff, which this distinguished chieftain used in the memorable campaigns of 1813 and 1814.

A coat of mail covered with striped silk, that belonged to Elphi Bey; and many others, with square breast-plates of beautiful Damascus steel, inlaid with gold; one of peculiar construction, each link being embossed with a verse from the Koran, and the breastplate, shoulder-plates, and gauntlets of Damascus steel, beautifully inlaid with gold, and inscribed with sentences from the same book; which description of armour is allowed to be worn alone by kings and princes. Another similar coat of mail has the addition of gold and silver coin

intermixed with the links; the gold being inscribed, in Persic characters, "MY GOD," and the silver, "MY PARADISE:" this suit was worn by the present King of Persia before he succeeded to the throne. Another Persian war-dress, of black velvet, thickly wadded, and musket-proof, closely studded with golden ornaments. A war-dress of a Chinese Tartar, with a mask of terrific countenance, and musket-proof: the armour is formed of a composition resembling black Japan, said to be of prepared buffalo's hide; the saddle and stirrups are of the same material, which is remarkably light, yet musket-proof.

The dagger of Gengis Khan, inscribed in French, "This poniard given by the Khan of Crim Tartary to M. de Calonne, at St. Petersburg, in 1794, being part of the arms of the famous Gengis Khan, transmitted to his descendants, who were Khans of the Crimea to the time of the Empress Catherine, who conquered them." Japanese spears, from the earliest period; the first being of wood, with heads of many barbs; and later ones of steel, to which are attached tubes for blowing poisoned darts: some of the heads are bidental, and the staves of many are ornamented with velvet and gold. A great variety of Eastern shields, made of buffalo's hide, lackered and embossed with silver and gold. A magnificent palanquin, that belonged to Tippoo Saib, composed of carved ivory and gold, with mattress and canopy complete. A rich assemblage of Asiatic armour, and coats of mail, sabres, swords, daggers, maces, cresses, muskets, pistols, spears, pikes, bows, arrows, saddles, bridles, cuirasses, helmets, military caps, &c. &c. many of which belonged to illustrious men and distinguished warriors; the whole forming an unrivalled collection of choice specimens of ancient and modern art.

END OF THE HISTORY OF CARLTON-HOUSE.

LIST OF PORTRAITS,

IN THE ROYAL COLLECTIONS, DESCRIBED IN THIS WORK.

VOL. I.

WINDSOR CASTLE.

- ALBERT Duke of Saxony, painted by Rubens, 90.
Anne of Denmark, queen of James I. painted by Vansomer, 96.
Anne, queen of James I. painted by Jansen, 155.
Brunswick, two Princesses of, painted by Mytens, 92.
Byron, Lady, painted by James Huysman, 123.
Carlisle, Lucy Countess of, painted by Vandyke, 103.
Catherine of Portugal, queen of Charles II. painted by Sir Peter Lely, 154.
Charles I. on horseback, painted by Vandyke, 91.
Charles I. his queen, and two princesses, painted by Vandyke, 90.
Charles I. five children of, painted by Vandyke, 152.
Charles II. when a boy, painted by Vandyke, 152.
Charles II. painted by Russell, 148.
Charles II. thirteen portraits of ladies of the court of, copies from Lely, &c. in small, painted by Russell, 129.
Charles XI. King of Sweden, painted by John Wyck, 173.
Charles V. the Emperor, 154.
Charlotte, queen of George III. and two princes, painted by Ramsay, 100.
Cleveland, Barbara Villiers, Duchess of, painted by Lely, 120.
Converted Chinese, painted by Sir Godfrey Kneller, 156.
Croix, Madame de St. painted by Vandyke, 106.
Denham, Lady, painted by Lely, 122.
Denmark, George Prince of, painted by Dahl, 89.

VOL. III.

B B

LIST OF PORTRAITS.

- Denmark, George Prince of, painted by Sir Godfrey Kneller, 147.
Digby, Lady, painted by Vandyke, 111.
Dorset, Countess of, a copy from Vandyke, 105.
Duns Scotus, Johannes, painted by Spagnoletto, 158.
Edward VI. painted by Hans Holbein, 146.
Elizabeth, Queen, when lady, 154.
Erasmus, painted by G. Penn, 140.
George III. painted by Gainsborough Dupont, 154.
Gloucester, William Duke of, painted by Lely, 134.
Gloucester, Henry Duke of, 153.
Grammont, Lady, painted by Lely, 124.
Hamilton, James Duke of, painted by Hanneman, 101.
Handel, G. F. painted by F. Hudson, 177.
Holstoff, a German merchant, painted by Hans Holbein, 148.
James I. painted by Vandyke, 91.
Killegrew and Carew, painted by Vandyke, 113.
Lacey, three portraits of, painted by Michael Wright, 130.
Lawson, Mrs. painted by Wissing, 128.
Luther, Martin, painted by Hans Holbein, 142.
Malderus, John, Bishop of Antwerp, painted by Vandyke, 148.
Marlborough, John Duke of, 151.
Maria, Henrietta, queen of Charles I. painted by Vandyke, 97, 148.
Mary Queen of Scots, painted by Jannette, 161.
Mary, Princess, painted by Lely, 165.
Mary, Princess of Orange, painted by Wissing, 143.
Matilda, queen of William I. 27.
Middleton, Mrs. Jane, painted by Lely, 127.
Norfolk, Thomas Duke of, painted by Hans Holbein, 145.
Northumberland, Lady, painted by Lely, 126.
Nott, Mrs. painted by Wissing, 128.
Orange, Frederic-Henry Prince of, painted by G. Honthorst, 94.

LIST OF PORTRAITS.

3

- Orange, William Prince of, painted by G. Honthorst, 94.
 Orange, William Prince of, painted by Wissing, 139.
 Ossory, Lady, painted by Wissing, 121.
 Pembroke, William Earl of, painted by Vansomer, 102.
 Peter the Great, painted by Sir Godfrey Kneller, 164.
 Princesses Amelia, Sophia, and Mary, painted by J. S. Copley, 100.
 Rembrandt's mother, painted by Rembrandt, 150.
 Richmond, Katherine Duchess of, painted by Vandyke, 104.
 Richmond, Frances Duchess of, painted by Lely, 117.
 Robert, Duke, son of William I. 27.
 Rupert, Prince, painted by G. Honthorst, 95.
 Rupert, Prince, painted by Lely, 154.
 Savoy, Emanuel-Philibert Duke of, painted by Sir A. More, 154.
 Somerset, Duchess of, painted by Lely, 119.
 Sunderland, Countess of, painted by Lely, 126.
 Surry, Henry Earl of, painted by Hans Holbein, 107.
 Senator of Venice, and himself, by Titian, 133.
 Whitmore, Lady, painted by Lely, 123.
 William the Conqueror, 27.
 William Rufus, 27.
 York, Anne Duchess of, painted by Lely, 96, 147, 165.
 York, Mary Duchess of, painted by Lely, 165.
 York, James Duke of, painted by Lely, 135.
 York, James Duke of, painted by Russell, 148.
 York, Duke of, brother to George III. painted by Dance, 155.

THE QUEEN'S HOUSE, FROGMORE.

- Amelia, Princess, drawn by Edridge, 20.
 Ancaster, Duchess of, painted in crayons by F. Coates, 20.
 Augusta, Princess, painted by Beechey, 14.
 Augusta, Princess, painted by Edridge, 20.

LIST OF PORTRAITS.

- Bath, Dowager-Marchioness of, drawn by Edridge, 20.
Bathurst, Lady Georgiana, 8.
Cambridge, Duke of, painted by Sir W. Beechey, 14.
Canterbury, Dr. Moore, Archbishop of, drawn by Edridge, 20.
Charlotte, Queen, drawn by Edridge, 20.
Clarence, Duke of, when a child, painted by Ramsay, 19.
Cremorne, Lady, drawn by Edridge, 20.
Cumberland, Duke of, painted by Buck, 13.
Cumberland, Duke of, painted by Reynolds, 20.
Denmark, Queen of, painted in crayons by F. Coates, 20.
Elizabeth, Princess, painted by Beechey, 14.
Elizabeth, Princess, 19.
Elizabeth, Princess, drawn by Edridge, 20.
Ernest-Gottlob-Albert, Prince, 7.
Ernest and George, Princes, 20.
George-Augustus, Prince, 7.
George III. Prince Regent, and Duke of York, 14.
George III. painted by Gainsborough Dupont, 13.
George III. drawn by Edridge, 20.
Holderness, Lady, painted in crayons by Francis Coates, 20.
Kent, Duke of, painted by Muller, 15.
Mary, Princess, drawn by Edridge, 20.
Mecklenburg-Strelitz, Prince Charles-Lewis-Frederic, Duke of, 7.
Mecklenburg, Prince Adolphus-Frederic, Duke of, 5.
Octavius, Prince, 19.
Orange, Dowager-Princess, drawn by Edridge, 20.
Radnor, Countess of, drawn by Edridge, 20.
Regent, Prince, and Duke of York, in crayons, 20.
Regent, Prince, painted by Buck, 13.
Sophia, Princess, drawn by Edridge, 20.
Southampton, Lord, 19.

LIST OF PORTRAITS.

5

- Sussex, Duke of, painted by Stroeling, 13.
Sussex, Duke of, painted by Sir W. Beechey, 14.
Wirttemberg, Queen of, painted in crayons, 20.
-

VOL. II.

HAMPTON-COURT.

- Anne, queen of James I. painted by Vansomer, 64.
Bandinelli, Baccio, painted by Correggio, 46.
Beaumont, Admiral, painted by Michael Dahl, 39.
Bellini, Giovanni, painted by himself, 62.
Benbow, Admiral, painted by Kneller, 36.
Boleyn, Anne, painted by Hans Holbein, 62.
Brunswick, Duchess of, painted by Mytens, 69.
Byng, Admiral Sir George, painted by Kneller, 40.
Caroline, Queen, painted by Sir Godfrey Kneller, 60.
Caroline, queen of George II. 76.
Charles I. painted by Vandyke, 52.
Charles I. on horseback, painted by Vandyke, 46.
Charles I. and Henrietta-Maria dining in public, painted by Van Bassan, 59.
Charles V. 61.
Charles II. when Prince Charles, 44.
Charlotte, Queen, painted by West, 49.
Christian IV. King of Denmark, painted by Vansomer, 47.
Christian IV. queen of, 75.
Churchill, Admiral, painted by Kneller, 35.
Darnley, Lord, and his brother, painted by De Lucie, 61.
Denmark, H. R. H. Prince George of, painted by Kneller, 41.
Dilkes, Admiral Sir Thomas, painted by Kneller, 38.

- Dorset, Duchess of, painted by Kneller, 88.
Elizabeth, Queen, when a child, painted by Hans Holbein, 45.
Elizabeth, Princess, daughter of James I. painted by Vansomer, 65.
Elizabeth, Queen of Bohemia, painted by Gerard Honthorst, 50.
Erasmus translating the New Testament, painted by Hans Holbein, 58.
Essex, Countess of, painted by Kneller, 88.
Fairbourne, Admiral Sir Stafford, painted by Kneller, 35.
Fenelon, painted by Hyacinthus Rigaud, 61.
Francis I. painted by Hans Holbein, 57.
George II. 76.
George III. painted by West, 49.
Gloucester, William Duke of, painted by Kneller, 76.
Gondomar, Spanish ambassador, 72.
Grafton, Duchess of, painted by Kneller, 88.
Grayden, Admiral, painted by Kneller, 36.
Guzman, Spanish ambassador, 73.
Hamilton, Marquis of, painted by Mytens, 42.
Henry VIII. painted by Hans Holbein, 58.
Hopson, Admiral Sir Thomas, painted by Kneller, 37.
Howard, Lord Effingham, 66.
Hyde, Anne, Duchess of York, painted by Lely, 56.
Indians, two North American, 55.
James I. painted by Vansomer, 63.
James I. and his family dining in public, painted by Van Bassan, 61.
Jennings, Admiral Sir John, painted by Kneller, 34.
Johanna, queen of Philip of Castile, 73.
Lawson, Admiral Sir John, 76.
Leake, Admiral Sir John, painted by Kneller, 34.
Leman, Mrs. painted by Sir Peter Lely, 61.
Lenox, Countess of, painted by Hans Holbein, 67.
Louis XIII. of France, 71.

LIST OF PORTRAITS.

7

- Lunenburg, Duke of, 75.
Mansfield, Count, 73.
Maria, Henrietta, painted in crayons, 59.
Margaret, queen of James II. of Scotland, painted by Mytens, 68.
Mary, queen of William III. painted by Wissing, 87.
Medicis, Mary de, 72.
Middleton, Lady, painted by Kneller, 87.
Mogul, the Great, 58.
Munden, Sir John, Admiral, painted by Kneller, 40.
Orford, Admiral the Earl of, painted by Kneller, 34.
Osnaburg, Ernest-Augustus, Bishop of, 69.
Parma, Prince of, 74.
Peterborough, Lady, painted by Kneller, 87.
Philip II. King of Spain, 74.
Pitt, Miss, painted by Kneller, 88.
Raneleigh, Lady, painted by Kneller, 87.
Rooke, Admiral Sir George, painted by Kneller, 38.
Rupert, Prince, when a boy, 45.
Rupert, Prince, painted by Sir Peter Lely, 58.
Sandwich, Earl of, 76.
Shovel, Admiral Sir Cloudesley, painted by Kneller, 39.
St. Albans, Duchess of, painted by Kneller, 88.
Titian, painted by himself, 51.
Titian's uncle, painted by Titian, 51.
Vaux, Madame, painted by Hans Holbein, 58.
Wager, Admiral Sir Charles, painted by Kneller, 41.
Wales, Princess of, and family, painted by George Knapton, 44.
Whetstone, Admiral, painted by Kneller, 37.
William III. allegorical, painted by Kneller, 41.
Wirtemberg, Duke of, 73.
Wishart, Admiral Sir James, painted by Kneller, 38.

BUCKINGHAM-HOUSE.

- Buckingham, Duke of, and his brother, painted by Vandyke, 15.
Buckingham, Duke and Duchess of, and two children, 12.
Burleigh, Lord, painted by F. Zuccherro, 11.
Caroline, Queen, painted by Enoch Zeeman, 11.
Charles I. and Henrietta, painted by Vandyke, 12.
Charles I. children of, painted by Vandyke, 16.
Charles II. when a boy, painted by Vandyke, 12.
Charlotte, Queen, painted by Zoffany, 12.
Charlotte, Queen, painted by Benjamin West, 9.
Cumberland, William Duke of, 12.
Digby, Sir Kenelm, 17.
Elliott, Mrs. painted by Riley, 19.
George II. painted by Enoch Zeeman, 11.
George III. painted by Zoffany, 12.
Gerbier, Sir Balthazar, his wife and children, painted by Vandyke, 17.
Grammont, Countess de, painted by Lely, 12.
Guercino, painted by himself, 16.
Hyde, Anne, wife of James II. 13.
James I. painted by Vandyke, 9.
Mary, Queen, painted by Kneller, 9.
Philip II. King of Spain, 14.
Richmond, Duke of, painted by Mytens, 12.
Richmond, Duchess of, painted by Houseman, 11.
William III. painted by Kneller, 9.
William III. and Duke Schomberg, painted by Old Wyck, 13.
York, Duke of, painted by Battoni, 9.
York, Duke of, painted by Zoffany, 12.
York, Duke of, painted by Lely, 18.
York, Duchess of, painted by Lely, 19.

LIST OF PORTRAITS.

9

KENSINGTON PALACE.

- Anne of Denmark, queen of James I. painted by Vansomer, 47, 71.
Anne, Queen, when a child, painted by Kneller, 80.
Anne, Queen, and Prince George of Denmark, enamel by Boit, 20.
Anne, Amelia-Sophia-Eleanor, and Elizabeth-Caroline, daughters of George II. painted by Mingaud, 53.
Anne of Austria, queen of Louis XIII. 40.
Baker, wife of Thomas, 48.
Barbarelli, Giorgio, 62.
Bavaria, an Elector of, 71.
Bohemia, King of, painted by C. Jansen, 63.
Bohemia, Queen of, painted by C. Jansen, 63.
Bohemia, seven children of the King of, painted by G. Honthorst, 67.
Bologna, John de, 63.
Boyle, Hon. Robert, 83.
Brunswick, a Duchess of, 71.
Brunswick, a youth of the house of, 51.
Buckingham, Duke of, and his brothers, when children, a copy from Vandyke by Hanneman, 72.
Buonarotti, painted by himself, 79.
Cambridge, Duke of, son to James II. 80.
Carew, Sir George, 40.
Carriera, Rosalba, painted by herself, 42.
Castile, a Princess of, 59.
Catherine of Arragon, queen of Henry VIII. and her dwarf, painted by Holbein, 68.
Charles II. painted by Wissing, 82.
Charles V. 85.
Charles V. aunt of the Emperor, 63.
Charles VI. Emperor of Germany, painted by Kneller, 69.
Charles VIII. King of France, 60.
Charles XI. King of Sweden, painted by Wyck, 76.
VOL. III. C C

- Charlotte, her Majesty Queen, 56.
Clarendon, Earl and Countess, a small copy from Lely by Russell, 66.
Cologne, a Duke of, 72.
Creighton, James, 51.
Derby, Countess of, 49.
Dwarf of Queen Henrietta-Maria, 86.
Edward VI. painted by Holbein, 58.
Elizabeth, wife of Henry VII. painted by Holbein, 58.
Elizabeth, Queen, when a child, 80.
Elizabeth, Queen, 40.
Elizabeth, Queen, painted by Zuccherro, 68.
Erasmus, painted by Holbein, 66.
Ferdinand and Isabella, King and Queen of Arragon, 60.
Francis I. the queen of, painted by Leonardo da Vinci, 46.
Francis I. King of France, and his queen, 51.
Francis II. King of France, when Dauphin, painted by Jannet, 65.
Frobenius, printer to Erasmus, painted by Holbein, 66.
Gardener to the Duke of Florence, painted by Andrea del Sarto, 51.
Gentileschi, Artemisia, painted by herself, 80.
Giacomo da Ponte, painted by himself, 62.
Giant of Queen Elizabeth, painted by Zuccherro, 86.
Gloucester, Duke of, when a child, painted by Lely, 51.
Gloucester, William Duke of, son to Queen Anne, painted by Claret, 81.
Gloucester, William Duke of, son to Queen Anne, painted by Kneller, 81.
Henry IV. posthumous portrait, 59.
Henry V. 56.
Henry VI. by Holbein, 56, 57.
Henry VII. painted by Holbein, 57.
Henry VII. and his Queen Elizabeth, with Henry VIII. and his Queen Jane Seymour,
a copy by Remegius Van Lemput, 64.
Henry VII. children of, viz. Princes Arthur and Henry, and Princess Margaret, painted
by John de Mabuse, 64.

LIST OF PORTRAITS.

11

- Henry VIII. painted by Hans Holbein, 58, 67.
 Henry, Prince, son of James I. painted by Jameson, 47.
 Henry IV. of France, 75.
 Henry IV. of France, painted by Pourbus, 81.
 Holbein, Hans, painted by himself, 43, 61, 80.
 Holbein's wife, painted by Holbein, 43.
 Holbein's father and mother, 48.
 James I. painted by Vansomer, 70, 80.
 James IV. of Scotland, and his brother Alexander, painted by John de Mabuse, 57.
 Johnson the virtuoso, painted by Mirevelt, 79.
 Jones, Inigo, painted by Nogari, 79.
 Lemon, Alderman, painted by Leevines, 51.
 Linacre, Dr. painted by Quintin Matsys, 62.
 Louis XII. 61.
 Mary, Queen, when a child, 80.
 Mary Queen of Scots, painted by Jannet, 65.
 Margaret, daughter of the Duchess of Savoy, painted by Honthorst, 52.
 Margaret, Queen, wife of James IV. of Scotland, with the figure of St. George, painted by
 John de Mabuse, 58.
 Maximilian I. Emperor, 60.
 Maximilian, Archduke of Austria, 61.
 Medicis, Mary de, 45, 80.
 Medicis, Catherine de, 80.
 More, Sir Thomas, painted by Holbein, 44.
 Orange, Princess of, mother of King William III. painted by Hanneman, 79.
 Paolo Veronese, painted by himself, 80.
 Peter the Wild Boy, painted on the staircase by Kent, 31.
 Philip IV. King of France, 59.
 Philip the Good, Duke of Burgundy, and his duchess, 58.
 Philip II. of Spain, painted by Jannet, 62.
 Prussia, King of, 52.

- Raphael, painted by himself, 58.
Richard III. 58.
Romano, Julio, painted by himself, 80.
Rossa, wife of Soliman, Emperor of the Turks, 75.
Savoy, Duchess of, painted by Honthorst, 52.
Schorel, John, painted by himself, 36.
Somers, William, painted by Holbein, 82.
Spinola, 36.
Titian, 62.
Ulric, Mr. painted on the staircase by Kent, 29.
Van Cleve, painted by himself, 81.
Van Cleve's wife, painted by Van Cleve, 81.
Venice, a Doge of, painted by Tintoretto, 72.
Wharton, Duke of, painted by Rosalba, 42.

VOL. III.**ST. JAMES'S PALACE.**

- Charles I. painted by Chevalier Vandheich, 12.
Myn, Vander, drawn by the Princess of Orange, 54.

CARLTON-HOUSE.

- Amelia, Princess, painted by Sir W. Beechey, 43.
Augusta, Princess, painted by Sir W. Beechey, 43.
Caroline, queen of George II. 20.
Charles I. his queen and infant Prince Charles, painted by Mytens, 51.
Charlotte, queen of George III. painted by Ramsay, 30.
Clarence, Duke of, painted by Hoppner, 19.
Cumberland, Henry-Frederic Duke of, painted by Reynolds, 18.

LIST OF PORTRAITS.

13

- Cumberland, William Duke of, painted by Reynolds, 18.
Elizabeth, Princess, painted by Sir W. Beechey, 43.
Erskine, Lord, painted by Reynolds, 23.
Gaston de France, painted by Vandyke, 43.
George I. painted by Kneller, 37.
George II. 17, 20, 37.
George III. painted by Ramsay, 30.
Granby, Marquis of, painted by Reynolds, 23.
Lippe, Count le, painted by Reynolds, 23.
Louis XV. portrait of, 19.
Maria, Queen Henrietta, painted by Vandyke, 33.
Maria, Queen Henrietta, a profile by Vandyke, 33.
Markham, Dr. painted by Hoppner, 22.
Mary, Princess, painted by Sir W. Beechey, 43.
Metsu, G. painted by himself, 67.
Orleans, Duke of, painted by Reynolds, 19.
Pompadour, Madame, 44.
Regent, Prince, painted by Hoppner, 30.
Rubens, Sir Peter Paul, painted by himself, 71.
Sophia, Princess, painted by Sir W. Beechey, 43.
Thurlow, Lord, painted by Sir Thomas Lawrence, 23.
Vandyke, Sir Anthony, painted by himself, 72.
Wales, Henry Prince of, son to James I. painted by George Jameson, 44.
York, Duke of, painted by Reynolds, 30.

The Binder is particularly desired to observe, that the Order for the Volumes is:

VOL. I.
WINDSOR CASTLE.
FROGMORE.

VOL. II.
HAMPTON-COURT.
BUCKINGHAM-HOUSE.
KENSINGTON PALACE.

VOL. III.
ST. JAMES'S PALACE.
CARLTON-HOUSE.

N.B. The pages of each separate PALACE must be observed as the order for binding, and no regard paid to the signatures. The Binder is also desired to be careful, when beating the letter-press, to keep the plates separate.

LIST OF PLATES,

Which are to be placed according to their Titles and Pages.

VOL. I.

WINDSOR CASTLE.

North Front	to face the Title	King's Old State Bedchamber	to face Page 152
Ancient Kitchen	— Page 14	King's Drawing-Room	— — 155
Ancient Bell-Tower	— — 35	Queen Anne's Bed	— — 161
Upper Ward	— — 83	King's Audience-Chamber	— — 166
Grand Staircase	— — 87	King's Presence-Chamber	— — 170
Queen's Guard-Chamber	— — 88	King's Guard-Chamber	— — 172
Queen's Presence-Chamber	— — 90	St. George's Hall	— — 176
Queen's Audience-Chamber	— — 93	Royal Chapel	— — 179
Ball-Room	— — 99	Choir of St. George's Chapel	— — 182
Queen's Drawing-Room	— — 106	Choir of St. George's Chapel, from	
Queen's State Bedchamber	— — 116	the Altar	— — 183
King's Closet	— — 135	Ancient Staircase, Round Tower	— — 187
King's Dressing-Room	— — 147	Guard-Chamber, Round Tower	— — 188

THE QUEEN'S HOUSE, FROGMORE.

Exterior View	to face Page 1	Green Pavilion	to face Page 13
Dining-Room	— — 3	Red Japan Room	— — 17
Library	— — 8	Green Closet	— — 21

VOL. II.

HAMPTON-COURT.

Hampton-Court Palace	to face the Title	Throne-Room	to face Page 41
The Chapel	— Page 3	Second Presence-Chamber	— — 44
Banqueting-Hall	— — 19	King's Writing-Closet	— — 58
Quadrangle	— — 31	Queen Mary's State Bedchamber	— — 63
Grand Staircase	— — 32	Ball-Room	— — 69
Gothic Hall	— — <i>ib.</i>	Cartoon Gallery	— — 77
Guard-Chamber	— — 33		

LIST OF PLATES.

BUCKINGHAM-HOUSE.

Exterior View	to face Page 1	Second Drawing-Room	to face Page 16
Staircase, painted Ceiling	— — 5	Blue Velvet Room	— — 18
Staircase, from the Hall	— — 7	Breakfast-Room	— — 20
King's Library	— — 9	Green Closet	— — 22
Saloon	— — 13	Library (Plate II.)	— — 26
Drawing-Room	— — 14		

KENSINGTON PALACE.

Kensington Palace	to face the Title	Queen's Gallery	to face Page 67
Great Staircase	— Page 29	Cupola-Room	— — 72
Presence-Chamber	— — 33	King's Great Drawing-Room	— — 74
Queen Caroline's Drawing-Room	— — 46	King's Gallery	— — 78
Admiral's Gallery	— — 53	Queen's Bedchamber	— — 83
Old Dining-Room	— — 56	King's Closet	— — 85
Queen's Closet	— — 63		

VOL. III.

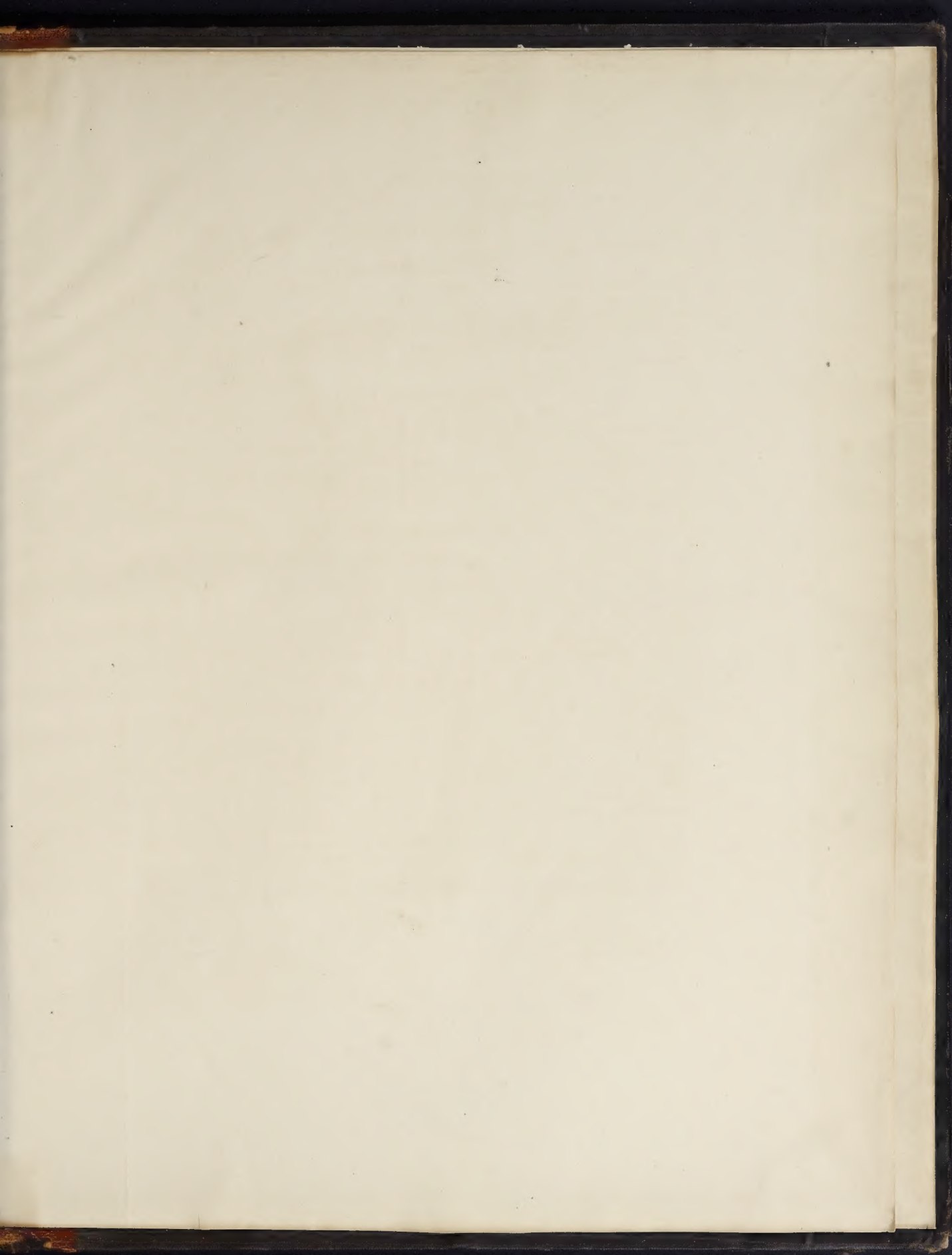
ST. JAMES'S PALACE.

Exterior View	to face Page 1	Old Bedchamber	to face Page 33
Guard-Chamber	— — 9	German Chapel	— — 39
King's Presence-Chamber	— — 10	Kitchen	— — 43
Queen's Levee-Room	— — 15	Queen's Library	— — 60

CARLTON-HOUSE.

South Front	to face Page 1	Rose Satin Drawing-Room (Second View)	to face Page 32
North Front	— — 12	Ante-Room	— — 40
Hall of Entrance	— — 13	Ante-Room, looking North	— — 48
Vestibule	— — 15	Blue Velvet Room	— — 45
Grand Staircase	— — 16	Blue Velvet Closet	— — 48
Gallery of the Staircase	— — <i>ib.</i>	Lower Vestibule	— — 52
West Ante-Room	— — 17	Golden Drawing-Room	— — 58
Crimson Drawing-Room	— — 20	Alcove, Golden Drawing-Room	— — 60
Circular Room	— — 24	Gothic Dining-Room	— — 63
Throne-Room	— — 25	Dining-Room	— — 80
Ante-Chamber leading to Throne-Room	— — 28	Conservatory	— — 84
Rose Satin Drawing-Room	— — 31	Conservatory (Second View)	— — 88

THE END.



D128

83-88936

SARGOOD

HARVARD PUBLIC LIBRARY
HARVARD COMMONS
HARVARD, MASS. 01491

